

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

GECA 076431

WEEK ENDING OCTOBER 13, 1934

TELLS WHAT'S ON THE AIR — ANY TIME — DAY OR NIGHT

5¢

Volume III,
Number 51

In This Issue:

Benny Friedman
Hurls Challenge
at Football
Broadcasting

Spotlighting
MINSTRELS
Again, for Radio

Block and Sully
Tell How They
Crashed Big Time

Starting Page 14:
Complete Radio
Programs



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Jesse Block: "Let's take a chance and go to Florida"

Those Crazy Kids

By Lew C. Barrison

These Up and Coming Stars of Radio Tried to Duck an Appearance Before the Microphone, Along with Joe Penner and Dick Powell. That Was Four Years Ago. Attend What They Have to Say Now!



Eve Sully: "It'll be foolish spending all that money"

The manager of the Stanley Theater, in Pittsburgh, addressed the troupe of vaudevillians assembled in his office. A Hollywood director would have been delighted with his histrionics as he pleaded, scolded, screamed and sobbed. By turn he was sarcastic, insulting, wheedling and profane.

"You simply can't turn me down!" he roared. "The theater is stuck with air time, and I must get a show together."

He pointed a finger at Joe Penner. "You're a pretty good comedian, Joe," he said, his tone pleading now. "Won't you be a good fellow and take an air turn tonight? I swear I'll never ask for another such favor again. Just this once, eh, Joe?"

Joe Penner shrugged his shoulders in resignation. "Oh, all right," he growled. "I'll do it, but I'm telling you that the next manager who asks me to take an air turn will get a sock on the nose!"

Exultingly the manager turned to the trim, youthful-looking chap standing beside Penner. "That means that you'll have to chip in too, Dick." He smiled happily.

Dick Powell nodded glumly. "Okay, but what Joe says goes for me, too," he warned. "No more radio requests from now on."

The manager rubbed his hands in satisfaction as he turned to Jesse Block and Eve Sully. After a day's bickering with his cast, he was succeeding in rounding together a radio show. "You crazy kids won't turn me down now, will you? No? That's swell!"

Thus it was that the quartet of Penner, Powell, Block and Sully motored over to the radio station in Pittsburgh that summer night in 1930, and faced the microphone for the first time in their youthful lives.

Jesse Block and Eve Sully laughed as they related the foregoing episode recently. "Were we terrible?" chuckled Jesse Block. "You see, what the manager doesn't know to this very day is that we all entered into a deliberate conspiracy to be awful, for vaudeville was in its heyday then and we didn't want to be bothered with any more requests for radio appearances. Penner told his flattest jokes, Dick sang the oldest tunes in an off-key monotone, and we—well, we just repeated a few of Joe Miller's most ancient wheezes."

Eve Sully broke into the conversation in tones that were almost pious. "If only we had known what would happen in radio!" she murmured. "We'd have broken our necks in an effort to give the grandest performances of our lives! Just think—this occurred only four years ago. Today Joe Penner and Dick Powell are sensations on the air. And we—well, we're not doing so bad ourselves, now," she finished modestly.

No, Block and Sully are not doing so badly, at that. They've just finished a feature part in Eddie Cantor's latest film, and judging from reports that are trickling in from the coast, they have registered a smash hit.

And, of course, there is the matter of their "Big Show" radio program, which is heard twice weekly over the transcontinental Columbia network.

After meeting and mingling with the blasé established stars of radio, it's refreshing to come in contact with the eagerly enthusiastic team of Block and Sully, who still look with awe on the big-time radio personalities. Most impressive, however, is their public devotion and thankfulness to Eddie Cantor and to Rudy Vallee, who gave them their first real radio opportunities.

In October of 1932 the future looked mighty dark and glum for Block and Sully. Vaudeville had taken a terrific nose-dive, and where formerly there had been one and two-year bookings at a thousand dollars a week, there were now two and three-week bookings at cut-rate salaries. Radio offered the only salvation—but radio was mighty hard to crash.

The book of proverbs tells us that it is always darkest before the dawn. Just when Block and Sully had resigned themselves to an obscure fate, Rudy Vallee stepped into the picture with a life-giving offer for an appearance on his Variety Hour.

The night of the broadcast Rudy gave Block and Sully the thrill of their lives when he introduced them: "Folks," he said, "in recalling these kids I have to go way back to my college days at Yale. They were playing the New Haven Theater, and the sons of old Eli were gathered in the balcony of the theater, prepared to greet each act with the traditional razzberry. A college town theater is one of the toughest spots in the world for an actor. Nevertheless, Block and Sully came on, and at the conclusion of their act received the most terrific ovations in the history of the theater from the audience. I think that they're great comedians, and I'm sure you'll agree with me after they finish their act."

Block and Sully lived up to Rudy's expectations. For a week after the broadcast Vallee's office was

jammed with thousands of letters from appreciative listeners. Jesse and Eve were jubilant. Surely, they reasoned, the world would be their oyster from then on.

Many offers poured in, but a joker was attached to each offer. All demanded that they give an audition. This they refused to do.

"It wasn't pride that kept us from giving auditions," said Jesse, "as Heaven knows we needed the work desperately. It was a deep-rooted conviction that our act wasn't gaited for auditions—we simply had to have an audience reaction. The first and only audition we ever gave occurred more than ten years ago, and it taught us a lesson. We flopped terrifically, and it cost us many precious weeks of booking. In lieu of the auditions we begged our prospective sponsors to catch our act in a theater, but this they wouldn't do."

Block and Sully made their next radio appearance in Florida a year and a half later, with Eddie Cantor. Eddie practically adopted them after this. He became their father confessor and advisor, and under his expert guidance and tutelage they began a rapid radio ascent. But to return to the events leading up to the Florida trip . . .

Last winter Jesse and Eve were in New York—laying off. They were discouraged, disgusted with life and show business. One Sunday night they snapped on the radio and listened to the Chase and Sanborn broadcast, emanating from the Hollywood Beach Hotel in Hollywood, Florida. Eddie Cantor finished his stint and then came the magic words "guest stars!"

"Eve!" Jesse's voice was aglow with excitement and hope. "Cantor is using guest stars! Let's take a chance and go to Florida. Maybe he'll give us a break."

But Eve was the perennial woman—cautious and worrying about the money. "He hardly knows us, Jesse," she said. "It'll be foolish spending all that money for a trip that will probably get us nowhere."

Jesse's vibrant arguments, however, won the battle, and they packed their bags forthwith and flew to Florida. Eddie knew them casually, but in view of the fact that he was desperately in need of rest, he agreed to allow them to make one guest appearance. Their first broadcast was received kindly, so Eddie agreed to bring them back the following week. And again. And still again!

Four guest appearances in succession they made—a record-breaking achievement then. The radio world sat up in earnest and began to take note of Block and Sully.

Meanwhile, Jesse and Eve had formed a great bond of friendship with Eddie, Ida Cantor, and the kids. Eddie insisted that they move from their hotel and stay with his family. Three sweet commercial offers arrived—but Eddie wouldn't permit them to accept. "Wait," he advised, "let me handle your affairs."

Finally Eddie struck a shrewd bargain with Pebecco for his proteges. It was a better product (Continued on Page 28)



Eddie Cantor (friend and guide and mentor to "the crazy kids") with Block and Sully in the latest Cantor motion picture, "Kid Millions"

They Should Know Their Stuff

By Benny Friedman

Science has yet to solve the perplexing problem of what to do with discarded razor blades, also football players who have ceased to die for dear old Alma Mater.

On the surface, it may sound silly to couple a pig-skin totter with a discarded shaving utensil, but the analogy will stand so long as the radio moguls persist in adhering to the policy of allowing toothpaste and oil salesmen to broadcast descriptions of the highly technical and lightning-fast game of modern football.

Frankly, I haven't the faintest idea of how to re-establish the usefulness of a discarded razor blade. When the light dawns I'll invite you all for a ride aboard my yacht but I have perfected a plan whereby the boys who swapped the million-dollar gates for the hand-crocheted block letters can be put to useful and gainful employment.

How about an All-American football announcing staff for the networks this fall? Radio, which is considered the last word in modern development, literally deserves to be crowned with a dunce cap if it cannot visualize the excellent and accurate potentialities possible under this plan.



Ted Husing, CBS sports and commercial announcer

For an industry that is still described as being in its infancy, radio is almost hopelessly entwined in sacred-cow rituals and rules. In effect, the network officials maintain that the radio announcer who can repeat a successful commercial plug—reading it from a sheet of paper—can also render an accurate report of the kaleidoscopic movements and changes which occur every few seconds on a gridiron.

In rebuttal, may I ask the officials if they would expect their very able announcers to broadcast discourses on such intricate and highly specialized subjects as medicine or law?

Boiled down to a skeleton framework, here is a simple description of my theory—which, incidentally, is also the theory of many members of university clubs and football lovers: The college student who majors in engineering is launched on an engineering career after he receives his sheepskin. The law student, upon graduation, wrestles with the rules of Blackstone for the balance of his active days. The graduate medical student hangs up his shingle and becomes a practitioner, and so on down the line.

Your college football star, in addition to earning a degree, has taken a four-year course in the technical and difficult game of football. In other words, he is an expert in every sense of the word. He should be the answer to a radio prayer, so far as football announcing goes—always providing, of course, that he has been blessed with a microphone voice.

At the present moment thousands of eager college lads are going through a rigorous session of training. Football, the national hysteria, is upon us again. The colleges are at death grips in the annual struggle for national gridiron supremacy. Radio, as usual, will play a prominent role in reporting the epics. Why not save the vocal chords and tonsils of the regular announcers—Ted Husing, Graham McNamee, Ben Grauer, et al—for the important commercial programs, and utilize the acknowledged football talents and expert knowledge of some of our gridiron heroes?

Or, if this idea is too revolutionary, why not confine the activities of these regular announcers to descriptions of the highlights of the game, and leave the running account of the games to the boys who actually

The Famous Quarterback of Michigan, Gridiron Tactician and College Coach, Wants to Make Football Announcing Intelligible for the Listener and Take It Out of the Hands of Incompetent Radio Announcers. Read What One of the Country's Foremost Experts Offers as a Remedy

do know the difference between forward and lateral passes, or a spinner play from an end run?

Ted Husing, Graham McNamee, Ben Grauer and the other radio sports reporters are personal friends of mine, and as commercial announcers they are unexcelled. They have a picturesque command of the language, know all the tricky little voice nuances that record well over the microphone, know how to dramatize their voices, and are able to inject successfully all of these dynamic qualities into the little black box.

But alas, they are absolute novitiates to most sports, or at best they have but a superficial knowledge of the technicalities of football.

The graduate football star, of course, would appear just as impotent, technically, as do these pseudo experts,



Benny Friedman, in the days of his gridiron glory

if he tried to crash into the commercial announcing business. Perhaps after a long period of training he might make the grade and successfully persuade listeners to part with the coin of the realm and purchase a bushel of the Hezekial Packing Company's famous Little Red Apples—the "apple with the rosebud complexion"—but I suggest that this field of endeavor be left strictly to those excellent commercial persuaders listed above.

My contention is that the college football star who has played the game is unqualifiedly equipped to render an audible running account of the weekly struggles, because (1) he is the master of every wrinkle of the game. (2) The element of surprise does not exist for him, for his intuition has been developed to a keen degree by virtue of his years in topnotch gridiron harness. From a listening viewpoint this is of paramount importance, for he is thus able to grasp the significance of a play at its very moment of inception. (3) He knows the history of the game down to the nth degree, and at a second's notice can compare the strategy occurring at that very moment with a similar play that was attempted several years ago by a famous star.

Reporting football games must be a serious undertaking for radio. Otherwise, the networks would not reserve Saturday afternoons each fall and dedicate them to King Football. Serious as it may be, I know that radio has afforded many unintentional laughs, chuckles, and plain, unvarnished snorts of exasperation to the millions of listeners gathered in the university clubs and in the homes.

The business of entertaining the listeners with padded chatter about the golden orb that hangs low over the western horizon, shedding its glittering rays over a colorful crowd, is fine and dandy in its place—either before or after the contest, between the halves and the quarters, or during time out—but not during the time that the game is in actual progress.

When a scintillating and lightning-fast play is in actual process, the listener doesn't want to be regaled with a yarn about the mad antics and gyrations of the cheer-leading sector, simply because the radio announcer cannot comprehend and digest what has occurred. It is exasperating to have to wait until a prompter at his side acquaints him with the facts.

The listener wants to know what's going on immediately. He expects that the announcer can follow and understand each play as it is being unreeled before the announcer's very eyes. When the play is an off-tackle thrust, he wants to be told that it IS an off-tackle play, not a variation of a guard or center play.

In describing these annoying conditions, I do not want to appear too technical, but there is no way to evade the fact that the fans of today are vitally interested in college football, and are well-versed in the vernacular and intricacies of the sport.

As a concrete example of how some of the commercial sports announcers can be befuddled and bewildered when something unusual occurs on the playing field, permit me to recall an episode of the Dartmouth-Princeton game of last year.

The play in question occurred in the second half of the game. It was a thrilling end run which terminated in a lateral pass. The halfback who received the ball at the conclusion of the lateral was tackled, but did not fall. Standing unsteadily, with the arms of an opponent clutching at his legs in an



Graham McNamee, NBC announcer who covers many sports

(Continued on Page 30)

"Hot Time in the Old Town Tonight"
— Play Those Tambourines — Strut
That Cakewalk — "Mr. Bones, Tell
Your Jokes!" ... Remember? All the
Glamour of Stage Minstrel Shows
May Be Gone—But Not from Radio

GENTLEMAN, DESEATED!

By Charles Remson

Minstrelsy, one of the gayest of American entertainments, has been rescued from oblivion radio. Since the success of the Sinclair Minstrels, an institution established in 1928, independent stations and sponsors have been launching minstrel shows as rapidly as radio can assimilate them.

For three years, under the guidance of "Lasses" White and "Honey" Wilds, WSM, Nashville, has presented one. More recently a magnificent shaving cream has brought to the air Al Bernard and Paul Dumont, in a new minstrel show built around two burlesque graduates, Wallace Butterworth as interlocutor. Variations of the minstrel idea dot radio programs across the country.

True, there is difference in style between the colorful minstrel shows of the stage and those of the studios, but the formula is much the same with the inflexible ensemble of music comedy, the interlocutor and the end-men about the distinct which prompts a chicken to cross the road. The modern version of "Who was that lady I seen you with last night?" is just a throw-back to that night 91 years ago when the first minstrel show in history was presented in a New York semi-public amusement hall.

There is some doubt among the many historians of minstrelsy about who originated the idea for the black-face ensemble, but Gene Arnold, manager of the Sinclair Minstrels, is credited with reviving it for radio. Along with Charles Haynes and Ray Ferris, Gene launched his three-man show on independent WENR six years ago. When the station was absorbed by NBC, the trio went along as studio assets. The network executives were impressed by the boys' popularity, so they added two men and dubbed the show the "Wiener Minstrels."

Even that didn't keep the program from being the most popular of its kind and it was the nucleus of the pretentious broadcast, heard each Monday night on a national hook-up.

"Gentlemen, be seated!" Those were the magic words which for more than three-quarters of a century galvanized into action and meriment that double semi-circle of extravagantly costumed artists which was the format of every minstrel show.

"They used to but they don't no more."
"Why not?"
"Cause dey woke everybody up."
And so it went. Each jest "turned on" the interlocutor, if it was possible.

Interlocutors—those were *men*. Their jobs were no sinecures. Physical fitness rather than talent was their chief requirement, along with ability to wear evening clothes with dignity, and a ringing, commanding voice that carried authority. The interlocutor was the "straight" man among the minstrels. He was the original stooge, or fooler.

The radio minstrel pattern makes no place for

a shoddy jewelry auction room or "kid show" opening. The interlocutor is supposed to be a gentleman of dignity who uses perfect English, contrasting that of the comedians who are supposed to be happy-go-lucky colored boys. . . . The auctioneer style offered by this interlocutor surely grates on the ears of any familiar with the well modulated, dignified and pleasing delivery of any of the old-time middle-men.

But the refinement was quite in order in that day when Mr. Interlocutor, set apart from the gaily garbed minstrels by his formal attire, occupied a dais in the center of the semi-circle. At the extreme right, completing the front line of the double crescent, sat Mr. Tambo, hence the term "end-man." On the opposite tip of the half-circle was the irrepressible Mr. Bones who, with Tambo, furnished the running cross-fire of patter which was the granddaddy of most of the gags that convulse us with laughter today.

Some of the most celebrated luminaries of the stage, screen and radio have been end-men. Minstrelsy, like burlesque, has harbored most of them at one time or another. All black-face comedy is an out-cropping of the minstrel days—to the \$5,000-a-week fee of such top-notchers as Eddie Cantor and Al Jolson is just so much minstrelsy parading in Follies clothing.

Gone, too, from radio's version of the minstrel show are those grotesque costumes by which rival organizations vied with one another to attain a maximum of display. Occasionally when radio minstrels are making personal appearances, the old-fashioned attire is donned, but for studio purposes, even where there are audiences, evening clothes are the limit of costuming.

Nor does the current scene call for those stirring parades, those fanciest, top-hatted pageants at which you were urged to heed the array of talent: "40 of the greatest star artists—count them—40 of them."

The rest of the format of radio minstrelsy is practically identical with the pattern laid in a downtown theatrical boarding house in New York back in 1840. True, minstrelsy expanded as added years, but only its outlines were altered.

One of the largest air aggregations are the WSM Lasses White and Honey Minstrels. The number of men in the show may be traced to the fact that White was for 20 years with Honey Boy Evans and other front-rank minstrel organizations, and would feel lost without the background to which he had become so accustomed.

Gene Arnold's troupe is a much smaller one, but its procedure is orthodox enough to meet all the traditions of minstrelsy. Even at one time the late Bernard Dumont group, while other units about the country have personae of varying number.

Missing in Arnold's minstrel show is the familiar character of Mr. Bones. But to replace him Gene uses Bill Childs with his tap-dancing shoes. Bill's clattering footwork has been the source of speculation ever since it first was used, until at one time the question of whether Bill really dances had become a national problem. The illusion always has been maintained as a mystery, and audiences at the Sinclair Minstrels are

urged not to divulge the secret of Bill's rhythmic taps. On October 26, the Sinclair Minstrels will celebrate their 30th performance, thus establishing themselves as one of the most enduring of all radio programs. But there is a brief span of life, indeed, compared to that of the original shows.

Whether it was Daniel Decatur Emmett (author of "Old Dan Tucker") and the ageless "Dixie" or Billy Whittaker who originated the idea, it is a certainty that these two, along with Frank Brower and Dick Pelham, gave the first performance of the stage minstrel show. Oddly enough, the initial show was only semi-public as it was presented as a benefit for one of their number, the hapless Pelham.

Emmett himself designed the fanciful costumes for the quartet, including the grotesque swallow-tail coats of striped material that have stood endlessly as a pattern for minstrel garb. He induced the unflinching boutonniere also. The jokes can boast probably the same lineage, and there is little doubt that on that memorable night Tambo said to Bones, "What's your fiancée's name?" and elicited the side-splitting retort, "What is it in English?"

Not funny? Well—maybe it isn't in such trite surroundings, but amid the railway car that made minstrelsy what it is, it provoked to laughter. Those harsh critics who attended the quartet's first show.

Emmett played the violin. Brower rattled the bones. Pelham madly jingled his tambourine and Whittaker strummed the first of all the banjos. This was a crude instrument which he had devised from a discarded cheese container. They sat four abreast in rude kitchen chairs, and despite their frantic appeal, the first part of their program met with little encouragement from the stern-faced auditors of the stage world who had come to scoff. But the performers stuck to their guns. Emmett, an accomplished musician, played several instruments and his skill, plus the banter and songs of his partners, succeeded in wearing down the audience resistance. Scorn turned to appreciation. Minstrelsy was launched! A phase of entertainment was destined to entrance future generations and to embrace scores of leading American entertainers had come to life!

Stage theatrical managers heard of the acclaim which had greeted the show, and urged Emmett to present his performance professionally. Times were none too good. The quartet quickly acquiesced. It devolved upon them to find a name in a hurry, and "Virginia Minstrels" came to be their title.

How brilliantly the formula was conceived is borne out by the enduring quality of the music which

the Virginia Minstrels introduced. The ballad, the spiritual, the song of the South, all became as allied with minstrelsy as did burnt cork and throughout the years "Oh Dem Golden Slippers," "King Dat Golden Bell," "When You and I Were Young, Maggie" and kindred ditties were the musical backbone of the minstrel skeleton.

Hoary though they may be, the jokes have escaped gathering moss by their rolling quality. They have been used in their original or in improvised forms by artists whose names have long been familiar household words. Gene Arnold is himself an alumnus of the Honey Boy Evans ensemble.

The very name of "Evans" conjures up visions of minstrelsy when it was a spectacle. An interesting contemporary organization, with headquarters somewhere in Ohio, The National Minstrel Players and Fans Association, points with pride to other great personalities whose lives were in one way or another identified with those of the minstrels.

Preceding the "pep boys" among the leaders of whom are Al Jolson and Eddie Cantor, we encounter the names of Lew Dockstadter, Eddie Leonard, Bert Williams, Rosamond Johnson, Fanny Moore, Richard Jose (who also managed to accomplish operatic fame), George Primrose, Jack Haver, Billy West, Al G. Field, Raymond Hitchcock, the Frohmans, Charles and Daniel, David Belasco, Billy Rice, Edwin P. Christy, McIntyre and Heath, Dan Bryant, Cool Burlesque, Dan and Jerry Bryant, Fred Stone, his father and his brother, Billy Kersands, Webster and Fiddle Willie and Walter Collier, the elder Cohan (and on rare occasions his prolific son, George); Dave Montgomery, the immortal Harrigan and Hart—and countless others who contributed largely to the saga of the American theater.

It was Dick Jose who brought to national consciousness the ageless ballad, "Silver Threads Among the Gold," and when he was a top voice audiences became literally so fluid that even the ribaldry of the end-men was scarcely revivifying enough to restore them to something resembling solidity. Jose was a huge man with a ringing tenor voice, and what-

ever respect maudlin drinkers take away from the tear-jerkers of other days, Jose bestowed upon them in double measure.

Minstrelsy, like all of life's various fields, had its outcasts, and while the minstrel, the greatest recognition must be accorded that very modern trio, George "Honeyboy" Evans, Bert Williams and Lew Dockstadter.

They progressed into the field at the time when minstrelsy was at its depth of one of its recurring sinking spells. Their entries were not simultaneous, but nevertheless they were contemporaries. Their art and forceful personalities acted like transfusions to a moribund institution; hence when the titles are distributed this trio doubtless will receive the accolade.

But they merely enlarged upon and carried on the tradition, while radio has refined the format to modern proportions. In a story dealing with the four great personalities of the Sinclair Minstrels, Gene Arnold deals with the problem of firing minstrelsy from the limitations of the studio. He says:

"Six years ago, when I conceived the idea of adapting the traditional American minstrel show to radio, I didn't even dream the day would come when I would be credited with keeping this form of entertainment alive."

That I should be hailed as the successor to such immortals of blackface minstrelsy as Al Fields, Lew Dockstadter, George Primrose and Honeyboy Evans, never had entered my head.

And for that matter, it certainly hadn't occurred to me that some day I would be preparing for the 30th performance of that show and writing a piece about it for readers of *RADIO GEM*. On Monday, October 22, that anniversary performance will go on an NIGWJZ network extending from coast to coast, looking back through the files. I found the manuscript of our first show. It bears the date March 1928, and consists of one and one-half typewritten pages as contrasted with the ten and twelve pages of continuity we use today.

There have been a great many other changes, but of them much more fundamental, and I hadn't even realized it. They have been made because our audience has changed. Our radio listeners are so much sharper—so much keener—than the audience that Al Fields and Honeyboy Evans used to face. (Continued on Page 28)



Gene Arnold (above) with Mac McCloud (left) and Cliff Souther—all of the popular Sinclair Minstrels of the air

Lew Dockstadter, best known of modern stage minstrels, whose shows were bywords in American life for years



Bert Williams, best loved and one of the most brilliant black-face comedians, was never "lapped down" an interlocutor or cakewalk

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Lawrence Tibbett shows what he means when he says, "Music is a tough taskmaster." Hear him any Tuesday at 8:30 p. m., over an NBC-WJZ network

ORCHESTRA BLUES—A few weeks ago, while idly munching the dark meat off a leg of piano, a gay idea plopped itself into what medical students, unacquainted with me, would term my brain. The idea was that I should organize an orchestra! I would gather around me ten or fifteen mugs who could play music as well as pinocle, and mold them into a unit that would perform with rare grace and precision. (If *Whiteman* or *Lombardo* heard about it, at least they didn't allow any nervousness to show up in their work).

Usually the way I do things is to go right ahead—and figure out the details later. I'm a leaper-first and a looker-afterward. Impulsive as all getout. That's me. And when I do start into a mess, my guardian angel is generally out for lunch. There have been many times when the aforesaid g. a. has been about as much protection to me as tissue-paper pants in a cyclone. But this time the old boy was on the job. Before you sign up a

Hear ye! Hear ye!—Big scoopee!—More than once have I suggested in this column that some sponsor should try to grab HELEN HAYES for a regular air series. Her work as guest artist on the *Vallee* and other programs proved that she is just as good an actress in front of a microphone as she is on the stage and screen. *Miss Hayes* is at present in New York. If certain matters with the Theater Guild can be straightened out, you and I will have the pleasure of hearing this excellent performer on a regular series. Here's hoping.

JESSICA DRAGONETTE flies to Chicago immediately after her Cities Service program to do a guest appearance on *Josef Koestner's Sentinels Serenade* program on Sunday. . . . The new Easy Aces series is based on the personal lives of JANE AND GOODMAN ACE, from the time they met until the day they walked down the aisle. They promise to divulge many amusing incidents. . . . NBC should change the schedule of the Press Radio Bureau bulletins prior to the LOWELL THOMAS news broadcast—too much duplication. . . . THE METROPOLITAN OPERA may be heard over the CBS airwaves this season due to NBC time complications. . . . ANDRE KOSTELANETZ AND CHARLES HENDERSON have written a new

Standing By—

With Ray Perkins

platoon of fiddlers and tootlers, sez he, do a little investigating, because the orch competish is tough. You'll see, sez he, I'm right. So I did. It is. He was.

There are no statistics, but my impression is that there are about 38 orchestras available for every job. In N. Y., Chi., and other musical points, a sponsor or hotel man can buy orchestras two for a nickle. This doesn't mean old, second-hand, tarnished, shop-worn orchestras, but fresh stylish ones with the date plainly marked on the can. It wouldn't be fair to mention names, but there are leaders who are like old friends to the radio public, and yet who at this time of year (early fall) are scrambling around in a frenzy of uncertainty for a place in the sun. The average business man has only one wife and maybe a few kids to feed, but the bandleader has a crew of eight to sixteen or more hungry musicians to reckon for. And if the crew deserts the ship, the leader is sunk.

At the Montclair Hotel in New York almost a hundred hands were considered or auditioned for the spot before the management selected *Felix Ferdinand*. Dozens of units were up for consideration for the new Rainbow Roof on the 65th floor at Rockefeller Center. *Lud Gluskin* even went to the expense of hiring a mob of make-believe dinner guests who danced to his music when he gave his audition. Incidentally *Jolly Coburn* (and very fine, too) was chosen because he rates high with a large deb and sub-deb society following. Whether the society following will be sufficient to support the place is one of those questions described as moot.

Anyhow, my pash for organizing a band ain't so frothy and steamy as it was.

Glad to see Ralph Kirby climb into the limelight with a commercial program. Ralph, you know, did that midnight chore as NBC's Dream Singer for what seemed to him y'ars and y'ars. He once told me that he became a sleep-warbler because of it. He did that midnight theme song so many times that once upon being awakened during a fire at a hotel, he groped out of bed and automatically went into the number.

Did you hear the tooradoo they did in honor of *Mr. McGuffey* that Sunday afternoon from Dearborn, Mich.? *McGuffey* was the old boy who wrote "McGuffey's School Readers," which your ma and pa will remember if you don't. Now we should have programs in honor of *John L. Sullivan*, *Horace Greeley*, *Sweet Rosie O'Grady* and *Lydia Pinkham*.

A new sextet is being cooked up—three gals and three fellas—by CHARLIE BATES, whose arrangements have been responsible for the *Cavaliers* and *The Men-About-Town*. Sounds like a pip in auditions. They haven't got a name for it yet. If you have any ideas, I'll pass 'em along.

NINO MARTINI premiered as star on that Chesterfield program last week at nine p. m. Wednesday. How did they ever overlook the chance to call it the *Nino Clock Revue*?

Miss Pat Ide of Harvey, N. D. (that's North Dakota, you Easterners), writes to ask for a hymn of praise or something in honor of the hundreds of fan clubs throughout the country. Well, Patsy, some of them are bona fide and perfectly swell; others are largely applesauce dished up by some publicity agent and artificially organized solely as a builder-upper for a star. The legitimate ones deserve a hat-raising from the entire B'casting World. They constitute a priceless tribute not only to the performer they boost, but to the whole industry. The artificial ones don't do any harm perhaps, except to cheapen the others by inference.

Miss Ide is secretary of the Boosters Club, a phenomenal national organization of young people who correspond with one another and undertake to boost a group of radio artists, elected to honorary membership. They held a national convention in Chicago in August, and have divided the country into districts with local organizations. Their motives are purely altruistic; they aren't selling anything, and all the members want is a chance to show their loyalty to their particular radio friends. B'casting exists on fans, and I say that's fandom on a large scale. How's that, Patricia?

Our other reader, Mr. Chet Kerr of Newton, Iowa, who writes letters with a rural accent similar to the way PHIL LORD talks (he's a hum-dinger) comments on a recent paragraph. We were writing of sophisticated comedy (s. c.) and sex appeal (s. a.). Mr. Kerr, the scallywag, remarks that the difference between s. c. and s. a. by simple arithmetic is s. b., which stands for sliced baloney. S. b., he implies, is the common denominator of both s. c. and s. a. It's a bit intrickit, but I figured it out by algebra.

MISCELLANEA: FRED WARING'S daughter Dixie will be two months the 14th. . . . The boys refer to LUD GLUSKIN as His Ludship. . . . ENOCH LIGHT directed symphony orchestras in Europe before the danceband fever got to him. . . . LOUIS KATZMAN'S son plays piano in his pop's orchestra under the name of "Henry Manners." *Louis* is thinking of changing his name to "Louis Katzmanners." . . . KATE SMITH'S super-snob to a pest: "Hello-o-o Nobody!" . . . Child psychology discussed by Nat. Congress of Parents and Teachers last week (NBC)—but radio never has given the kids a chance to discuss the parent problem. . . . Publicity release misprint announces famous star is building new home with fireproof garbage in rear. Must be some of that censored mike material.

Along the Airialto

By Martin Lewis

theme song for the Chesterfield program. Due to the popularity of the theme which they wrote for last season's show, they will retain it and use it for the close of the program. The new one will be used at the beginning. . . . The new Lux Show, which debuts next Sunday, is picking plays that have had the biggest box-office grosses, on the theory that they'll have the greatest air audience appeal. . . . LAVENDER AND OLD LACE has changed its form to a dramatic narrative of a small-town opera company.

THE NEW CHESTERFIELD SERIES will cost the sponsors \$18,000 per week, which includes talent and time. . . . The NBC-WJZ network certainly offers a swell hour of comedy starting next Sunday—JACK BENNY leads off at 7 p. m. for the first half hour, followed by JOE PENNER. They should have somewhat of a monopoly of the listening audience. . . . BING CROSBY'S brother Bob, and the D'Orsey Brothers' Orchestra, are now heard Sundays and Tuesdays at 11:30 p. m. on NBC-WJZ. Thursdays at the same time on NBC-WEAF. The special broadcast welcoming them to the networks, in which *Bing Crosby*, the *Boswell Sisters*, the *Mills Brothers*, *Harry Richman*,

and the *Georgia Stoll*, *Buddy Rogers* and *Anson Weeks* bands participated, marked Bing's first appearance on an NBC hookup.

LAWRENCE TIBBETT continues to insist that he perform for an NBC "mike" rather than before a studio audience, even if several widely-known New Yorkers have tried to crash the studios. . . . GLADYS SWARTHOUT plans to keep her figure this winter by doing figure eights on a Manhattan skating rink. . . . LEO REISMAN moved into a new ten-room apartment on Fifth Avenue, and gave a house-warming party for his musicians. . . . Columbus Day, October 12, will be BOBBY BENSON Day at the rodeo in Madison Square Garden. Bobby and his gang will be guests at the matinee. . . . It was sort of a blindfold test given the orchestras who auditioned for the new Chevrolet program. No names were mentioned—only numbers. The ISHAM JONES band finally took the honors away from such popular orks as *Johnny Green's*, *Freddie Rich's*, *Vic Young's*, *Vic Arden's* and *Nat Shilkret's*. . . . Sponsors lose sleep trying to figure out suitable programs for air presentation—yet two of the West coast's ace programs, "One Man's Family" and "Al Pearce and His Gang" remain unnoticed so far as Eastern advertisers are concerned.

"Are You Listenin'?"

By Tony Wons

Mosquitos and young children are a lot alike, according to a friend of mine. Because, says he, the moment either stops making a noise you know they are getting into something.

There are artists and there are artists. A baker, who is a listener of mine in St. Louis, sent me a loaf of pumpernickle some time ago, that was really worth feasting your eyes upon. I mean just that. The loaf was a masterpiece of pumpernickle.

When the grand moment came to cut it up, it was like a religious ceremony. Hands were outstretched for the first piece. Eyes rolled up to skies as teeth crunched that delicious delicacy of the baker's art. Put a piece of cheese on one of those savory slices or a bit of boiled ham. That's all you need. No frills. No imported specialties. And you have a morsel that will take you to the land of dreams.

Yes, there is an art to the baker's trade. I remember when we were kids and used to hang around Polish weddings. Those were weddings! I don't mean the anemic weddings that we hear about these days. Those weddings started at nine o'clock in the morning, and ended three days later, going night and day.

A whole poultry farm was required to supply the birds. The beer keg was on tap always. When the accordion player dropped from exhaustion a fiddler came up, or a harmonica player, to take his place. Everybody was there from the clergyman down to the lowest tough guy in town. Everybody was welcome to come in and drink a schooner of beer as a toast to the happy couple. You could dance with the bride around a table on which was a porcelain plate. Every time you went around you would throw a piece of silver money in the plate—maybe two-bits, maybe a half a dollar, maybe a dollar.

If you broke the plate you were a hero. If you wanted to show off you'd break fifty plates. The money went to the bride and groom to start them out in life. But the big event was the wedding cake. That was a divine piece of work. As big as a washtub, with crystal leaves and sugar birds aplenty, as Lida Wilson Turner mentions in that poem "The Baker." Eat as much as you wanted, you could never finish that cake. If you have never been to a Polish wedding, you don't know nothin'!

I have always maintained that Shakespeare was the greatest dramatist the world has ever known. There is hardly a subject in the world that he has not touched upon in one or another of his writings. But it took an article in the *London Observer* to call my attention to the fact that Shakespeare must have known all the automotive phrases we use today—and this, hundreds of years before anyone even dreamed about cars being possible. Here are a few examples:

"Whence is this knocking?" says Macbeth. And where is there a driver who does not use that phrase today?

In Henry VI he has this line, "I will remedy this gear ere long." Certainly the fellow must have been thinking about his car.

You read this in "Two Gentlemen": "And here is an engine fit for my proceeding."

About cars vs. hills in "Henry VIII" he says, "To club steep hills requires slow pace at first." I suppose "club" means "climb."

And to cap it all Shakespeare even knew about flivvers, for in "The Merry Wives of Windsor" he says "Which of you know Ford of this town?"

What a man! What a man! Three hundred years before his time!

How much does your brain weigh? Someone reports that according to scientific men a man's brain weighs more at the age of 20 than at any other time in life. Well, that's supposed to be the age when his head is swollen most, isn't it?

A friend of mine, speaking about a trip he made around the world, said: "One of the things that remains to me as a pleasant memory of France and the other foreign countries is the courtesy of the policemen. Such a difference from the blustering American cop. There they actually seem to believe that the taxpayers who are responsible for the officers' daily bread have some rights."

Well, that would be worth going over to see. His talk reminds me of a little incident that never should have happened in a city or country that calls itself democratic.

The other day I saw an accident. A street car hit an automobile. Nobody was hurt, but the traffic was blocked. Well, of course, a crowd gathered, and some cops. Behind the street car I saw a respectable little taxpayer sitting in his car waiting for a signal from the policeman. On one side of the street car was a cop on foot. On the other was one on horseback.

Neither one could have seen the other, and each took the law into his own hands and was trying to tell this poor taxpayer which way to go.

The one on the left motioned for him to go that way, the one on the right motioned the other. The fellow was confused. But finally he thought, I suppose, that the man on the horse had more authority than the cop just walking around and wearing out shoes. So he started his car in that direction.

The cop on foot turned red, then green, then all colors of the rainbow. He marched up to the poor taxpayer and right before a big crowd of people he bellowed out: "Blankety—blank you! What's the matter with you? When I tell you to do something,



Pat Flanagan, popular midwestern sportscaster, is one of Columbia's ace World Series baseball reporting crew. Action is Flanagan's elixir of life

do it!" The poor taxpayer, who helps to pay that cop's salary, was so embarrassed that he just crawled into his overcoat and hid.

Then the cop noticed the other cop on the horse waving for him to come that way. And he knew he was wrong. But did he apologize to the driver? Did he say: "I'm sorry, I didn't know my partner was waving his arms for you to go that way?"

No, he didn't. He slunk away with a scowl on his face, while the timid taxpayer drove on.

I felt sorry for him. Yet it's all so silly. I would say a copper who can't keep his temper has no right to be on the police force. He, of all men, should always be cool and sensible while upholding the law.

Tony Wons' "House by the Side of the Road" may be heard any Sunday afternoon at 5:30 p. m. EST over an NBC-WEAF network, a program sponsored by S. C. Johnson & Co.

Reviewing Radio

By Martin J. Porter

When you hear the siren and the bell, think of ED WYNN—collector. You go into Mr. Wynn's studio, ready for a pleasant interview, with your questions all prepared in advance. And in three minutes Ed Wynn is telling you things you'd never have suspected, and holding your interest like a hypnotist, even though he keeps jumping from one subject to another without any sort of bridge between.

You probably heard Ed's return to the air Tuesday. And you probably noted that he doesn't use his famous "So-o-o-o" more than once; that he has married off his uncle, and that he's starting to popularize, "Grabam, don't harass me," and "You'll find out." Mr. Wynn has it all figured out that "So-o-o-o" now gets only one laugh, because it is merely an identity tag.

I was curious to know where he had got the "So-o-o-o" in the first place, and he told me. His mother is a sweet, aged woman who lives quietly in Atlantic City. Senility has affected her hearing, and when the silent movies, the titles of which she could read even though she was partly deaf, passed out, she was heartbroken. But when they were silent, she used to come home from a show and tell Ed about the plot. Between descriptions she would say, "So, this is what happened." And she would dwell on the "So."

When Ed Wynn opened a Broadway show some years ago, Mother was in the front row, and in the middle of a monologue Ed pointed at her. While taking a breath, he spoofed her by saying "So-o-o-o." Mother's friends and she laughed; the audience caught the contagion and laughed, too, so-o-o-o Ed put the expression into the monologue several times and set the audience hysterical.

His air sponsors were present and insisted on putting the "So-o-o-o" into the broadcast script—with results which we know very well.

In Mr. Wynn's studio on Madison Avenue are souvenirs in the shape of medals, fire horns, helmets, asbestos hats, good-luck pieces, diplomas, elephants, red shirts, ladders, hooks—all honors presented to him in the character of fire chief. His medals and badges, all solid gold, weigh eight pounds. Think of that, Grabam! He is honorary chief of 87 fire departments—and never yet has he been to a fire. He's afraid of fires.

I had been very hopeful about "THE GIBSON FAMILY." When this musical drama was announced

for a series on Saturday nights, as having been written originally and especially for radio, music and all, I figured that a new art form for air drama had been devised. Up to then, and even now for that matter, "ONE MAN'S FAMILY" has provided the only indication that that day has arrived when radio would stop borrowing from other arts, except music. We all have been hopeful, I suppose, that a way had been found to get drama on the air without lifting it from the stage or the cinema.

The newer sponsors, who must have paid some attention to the so-called new art forms, evidently do not believe the day has dawned yet for original stuff for radio—either that, or they are unwilling to take a gamble on financing an uncertainty. With every new drama, with the exception of the two mentioned, we discover more borrowing. MARY PICKFORD is one very engaging principal who will take her plays from the stage, as shown by her selection of "The Church Mouse." The Lux Hour for Sunday afternoons will take theirs from a list of Broadway successes—and will place movie stars in the leads—the first show being "Seventh Heaven," and the stars Miriam Hopkins and John Boles. The outlook for an effective and satisfactory original form of radio drama does not provide a very promising vista.



Vernon Radcliffe, educator, entertainer and master showman—who worships perfection and refuses to compromise

Behind the Program

By Fred Kelly

Nevertheless, thousands of unsolicited radio plays reach Vernon Radcliffe's desk every month. Of course, most of them are from unknown authors who have such a small knowledge of the peculiar requirements and technicalities of radio broadcasting that their work cannot be produced acceptably. Occasionally a worthy contribution comes from this melange; but such a case is rare. "The Goldbergs" is an outstanding exception.

"The drama of radio," says Mr. Radcliffe, "stands on its own feet, apart from the stage. It is a worthy artistic achievement in its own right, unique and capable of presenting a complete and entirely satisfying production without footlights, scenery or other visible properties."

He claims a greater scope in intimacy, subtlety and emotional range for radio drama, because the listener is free to exert his own imagination to the fullest extent.

Officials of the National Broadcasting Company give the Radio Guild full credit for productions which are more than entertainment. They consider the Guild plays an extremely valuable contribution to education and culture.

The cast of players who have been heard in these dramas includes many known throughout the American theater. Among them are Margaret Anglin, Florence Malone, William Rainey, Tom Powers, Henry Travers, Eva LeGallienne, Edith Barrett, Constance Collier, Margaret Kennedy, Dudley Digges, Peggy Allenby, Mrs. Patrick Campbell, Basil Rathbone, William Shelly, Effie Shannon, Harry Neville, Alfred Shirley, Charles Webster, Eustice Wyatt, Alma Kruger, Wilfred Seagram, and Clarence Derwent.

By many, Vernon Radcliffe is considered the real creator of true radio drama. His attention has been

given to the development of every detail which makes radio presentation so different from that of the stage. He has supervised the very sound effects of his adaptations—and even has gone so far as to invent new effects.

And in the invention of these sound effects, we have a clue to Radcliffe's success. A trail-blazer he is, indeed; able to suggest to the ear, alone, developments of plot and characterization which formerly could be understood only through a combination of eye and ear.

The secret of this success should be known by all who aspire to write, act in or direct any radio performance. Radcliffe understands that secret.

Mr. Radcliffe is tall, lean, angular and active. He is noted for his impatience with imperfections.

In addition to his work as founder and guiding influence of the Radio Guild, Vernon Radcliffe has to his credit the production and direction of such programs as "Real Folks," "Famous Loves," "Charlie Chan," "The Country Doctor," "Potash and Perlmutter," "K-7," "The Cruise of the Seth Parker" and many others. Radcliffe took a trip with Phillips Lord in order to give expert supervision and direction to the performers picked up at various ports to become a part of the broadcasts from the "Seth Parker." The naturalness displayed by those guest actors was the result of careful training by Mr. Radcliffe.

He is married, has three children and a weakness for chess and photography. Veteran that he is of both radio and the stage, he finds his work increasingly absorbing and expects to add many more years of labor and achievement before he thinks of retirement.

Vernon Radcliffe's program will be heard every Monday at 3 p. m. over an NBC-WJZ network, in a sustaining feature, "The Radio Guild."

Some Person of Tried Ability and Rare Endowment is Behind Every Program. Here Is the Story of the Man Responsible for the Radio Guild

Famous Composers

By Carleton Smith

Mozart Created a Style of Music All His Own—and Began at an Age When Most Children Are Learning to Read

Few classic composers enjoy the radio popularity of the great Mozart. His ethereal music might well have been written especially for ether-wave transmission and not—as it really was—100 years before radio began. As recently as late September, a nation-wide NBC broadcast of his "Quintet for Clarinet and Strings in A Major, Opus 180," brought a renewed listener response. Further encouraged by this, radio leaders are planning many additional Mozart broadcasts for the winter months ahead.

What is the creative process in the mind of a man when he composes music or poetry or drama or paints a picture or produces any other form of art expression? The little we know about this creative process is that the composer, in an exalted or inspired moment, expresses his feelings about life.

In its outstanding form, this expression can be described best by saying it is the work of a genius. How else can we analyze the fabulous ability of Mozart? When a child of three, he was picking out airs and writing them down; at seven he published sonatas; at eight he wrote a symphony. Imagine any eight-year-olds of your acquaintance sketching out a symphony with the first movement in the sonata form, and you will realize that it was genius.

The melodies which Mozart wrote, come out of the air and return to it. They fall seemingly from the ether. They sparkle through an indescribable simplicity. They are his own. Hear ten bars of Mozart's music, and you will call his name. Such a heaven-sprung genius never has lived before nor since Mozart.



Wolfgang Amadeus Mozart

But all his gifts did not prevent his suffering. He traveled much, making eleven tours around the continent of Europe, always in the hope of attracting a wealthy patron who would help him to earn his living. He was oftentimes honored, but never well paid.

In his day, the late eighteenth century, aristocrats lured away and occasionally kidnapped one another's composers, as today certain chefs and butlers are bought up in certain strata of our society. The musicians were then classed as servants, also. When Mozart had provided for the amusement of the guests such exquisite music as only he could write, he was sent down in the cellar to eat with the dish-washers.

To know his feelings, one has only to read his letters when he was kicked from palaces, underpaid and insulted by emperors. His life was

tolerable to him only because he possessed the consolation of his genius. But he suffered deeply, the more perhaps because he loved life and people, and wrote such joyous music.

He died before he was 36, and no one knows where he lies buried. A storm was raging, and his few faithful friends could not force their way through the driving sleet. He passed on alone, this rare spirit, to an unmarked grave. And the world ever since has paid him homage.

"I believe in God, Mozart, and Beethoven—and after God comes Mozart," was Richard Wagner's creed. Mozart had the ability to infuse his music with eternal youth, to breathe fresh and clear his feelings about life, and to phrase them so that they will sing on forever.

The man behind one of the greatest dramatic matinees in the country is Vernon Radcliffe, a veteran of the theater. The performance is that of the Radio Guild, which comes from the New York studios of the National Broadcasting Company each Monday afternoon at 3 o'clock, and has a vast audience scattered all over America. This is the NBC dramatic repertory group, the organization's stock company, heard on an extensive network of stations and on a sustaining program for a period of six years.

Each broadcast presents a complete radio adaptation of some worthy play by such dramatists as Tolstoy, Ibsen, Pinero, Moliere, Goldsmith, Shakespeare, Sheridan, Rostand, Oscar Wilde, John Drinkwater and St. John Irvine. The plays range from early Greek to those of modern literature.

When Mr. Radcliffe first accepted the job of producing the classics of drama for the radio audience, he refused a desirable night time spot. His reason was that he did not want to sacrifice the strength and value of important scenes by condensing the plays into a brief period. The Radio Guild productions occupy an afternoon schedule so that an entire hour may be had. Most of the plays presented can be adapted to this length of time without serious cutting, according to the director.

Strangely enough, the Guild has developed from a dramatic group originally formed to produce the old melodramas. Requests from listeners for something better resulted in the creation of what is now the Radio Guild.

This program is not sponsored; the average advertiser insists upon something with a more sensational appeal. . . . while the creators of the Guild refuse to destroy the real purpose behind their productions. Neither does this mean that the mail response to this feature is small. It isn't. The Guild has an audience of forty million; but most of the people behind the scenes of the broadcasting industry know that a hillbilly program, or other broadcast of that type, will bring more direct sponsor response than a symphony concert. The quality, of course, is found in those letters which come from the admirer of the symphonic program.

The Radio Guild may be compared, from the commercial and artistic standpoints, with the symphonic concert. It is indeed a pity that the commercial limitations placed upon radio programs do not allow more broadcasts of this type. But when authors and producers learn the bitter truth about the money involved, they turn their attention to other fields. Few broadcasting concerns allow enough compensation for such work to maintain artistic standards.

Why I Went Into Radio

By Sigmund Romberg

To This Composer of Over Sixty Musical Productions, Radio Offers a Challenge—One That He Cannot Deny, One That He Respects. Here Is His Account of What That Challenge Represents, How He Intends to Meet It

Some sixty-four times in this rather busy life of mine I have paced the wings of a theater during the premiere of one of my musical productions—wondering if they would like it.

I have sat with the super-critical at Hollywood motion-picture premieres, where the music bore my by-line—and always with that same thought.

Now I stand on the threshold of a new premiere, a radio premiere—and frankly, I'm just a little more anxious than I care to admit. I'll not deal in platitudes concerning the vastness of that radio audience. I give you, instead, something with which I am more concerned, the exacting demands of that audience. I have a theory, one that I have voiced on many occasions, argumentatively and in the face of disbelief on the part of many of my friends in the theatrical business.

I believe that the radio audience is the most exacting audience in all the world of entertainment.

That pet theory of mine is quite well known among my friends, and when the news began to spread in

Byron Warner, vocalist and male lead on the new program

Helen Marshall, celebrated "Lady in White," whom Romberg calls a musical find



theatrical circles that I was going to do a weekly one-hour series for Swift & Company, a series that would call for much original music, I was promptly called by one with whom I had argued it.

"Sigmund," he said, "why in the world are you doing it? You've written so many operettas you cannot remember the names of all of them. Since the advent of sound pictures you've practically been a commuter between New York and Hollywood. Surely you have created enough musical entertainment for any one man in any generation. Why this radio business? By your own admission that's a tough field. You'll work yourself to death."

"That," said I, "is exactly the reason I am doing it!" And I was telling the truth. In the first place, I refuse to believe anyone ever died of creative work. It keeps us young. In the second place, I like a challenge.



Sigmund Romberg, shown in a moment of relaxation in his attractive home. "Standing on the threshold of a new premiere, a radio premiere, I'm frankly a little more anxious than I care to admit"

In these final days of preparation I'm not forgetting for a second what I have said about the demands of the radio audience.

I've known many a legitimate show, and many a motion picture, that lagged for minutes and was still a whale of a success. I don't believe that is possible in a radio production. Once a man has paid \$7.00 or \$11.00 for a pair of theater seats, he will sit through a few relatively slow moments if the remainder of the show holds him. In a radio production, as I see it, a few dull moments would mean a few thousand turned dials.

Occasionally I read of this or that figure of the theater who has turned down flattering radio offers. I sometimes wonder if some of those refusals were not prompted by this fact: Are they afraid of the challenge of radio?

I am not afraid of this challenge—but I respect it.

Naturally I do not want them to play a musician's misere over me and say, "There lies Sigmund Romberg." But I'm willing to work a little harder than I ever have worked before to keep that from happening. I believe work is the only safeguard. I shall never underestimate radio. I believe it to be a rigorous, but a just taskmaster.

I have seen many a great act pass into oblivion because its creator, and interpreter, was afraid of new ideas. It went on year after year, season after season, with the same jokes, the same tunes, the same routine. That cannot happen for consecutive seasons in the theater. It cannot happen for consecutive weeks on the air. I shall do my best to keep it from happening.

In the theater, when our musical soul is being trotted out and viewed by a few hundreds nightly, we await the reaction that comes as they file out after the final curtain. Will they whistle one of those new tunes? Did just one of them catch hold? The answer is prompt. We can watch the faces of the first twenty into the lobby and we have a pretty good idea.

Would that radio had as rapidly a recording barometer of success or failure of a show! I tremble a bit because I can expect nothing in the way of change on the metallic face of the microphone, neither a smile nor a frown.

They say musicians and composers are a temperamental lot. They say it is difficult for us to understand the things of what many like to call a mundane world. To which this particular composer says "rot." I cannot understand why anyone who calls himself an artist can turn his back on the challenge of radio. Must we always have hand-picked juries?

With the 36-piece band I am to direct, and with a

cast of vocalists for whom I have the highest regard, I will present many of my own compositions—some of them written especially for radio—and many of the lovely, lyrical waltzes of old Vienna. My program will not be all Romberg, but it will be all the kind of music I like. I shall choose the works of other composers when I feel their work will fit into the mood I am trying to create for my listeners. But every step of the way I will be accepting the challenge of radio.

In the cast who will be about me in the premiere of this Saturday night series, I feel I am surrounded with kindred spirits. I am more than happy over the selection of the commentator on the program, William Lyon Phelps, who, despite a list of degrees that fill the complete line following his name, is just "Billy" Phelps to a few thousand Yale graduates, and to most of the eastern seaboard as well.

"Billy" Phelps is one of the most humanly genuine persons I have ever known. His fame as a toastmaster whose wit has never failed in the crisis is far-flung.

There is a radio novice with us, a member of the musical cast. She's to be known as "The Lady in White." Her real name is Helen Marshall, and I look upon her with the pride of a discoverer. I first heard her a year ago with "The Beggar's Opera," playing at Columbia University. I mentally pigeon-holed her for future reference, and now we meet on the same radio program.

Three years ago Miss Marshall was something of the timid genius. She stood, figuratively, with a violin in one hand and a song on her lips. I am glad she discarded the violin. She has a glorious voice, and there are so many violin players. Hers is exactly the voice for the soprano lead in our radio offerings. She makes her radio bow in this series.

There is so much to be said for the other members of the cast! I feel I am making the radio experiment with good company all around me.

Even the announcer, James Wallington, is something of a celebrity. He was the latest winner of the American Academy of Arts and Letters gold medal award for good diction. Perhaps I am slightly prejudiced in his favor. He was a musician, and a good one, before he became a radio announcer.

Byron Warner, who will appear on the program as a featured soloist and male lead, is a radio and a musical oddity. Down around Atlanta they will remember a handleader, Byron Warner, whom they heard in the early days of WSB. Now comes a singer with a voice of operatic quality, named Byron Warner. They are one and the same. Warner earned his way through college with a dance band. He played at leading American hotels and at famous night life places in Italy, all of the time studying voice. He tells how he sang *Edgaro* in "Lucia di Lammermoor" in Venice, while doubling with his jazz band at the famous Excelsior Hotel on the Lido.

These are just a few (Continued on Page 28)

Voice of the Listener

Laud o' Massey

Dear VOL: Harvey, Illinois
I haven't read anything in your column about my favorites, "The Westerners" and Louise Massey from WLS. I sure can't say enough about



Louise Massey. She sure is wonderful and the best singer on radio. I have had the pleasure of talking to her, and she is just as nice to talk to as she is pretty (and she's mighty pretty).

If you are ever blue and need complete cheering up, just listen to the Westerners. They will always drive away your care and

troubles with their wonderful programs. I cannot praise them enough. Come on you folks; give the Westerners the praise they deserve.

Agnes Kramer

Not For Every Buddy

Dear VOL: Escanaba, Mich.
When I hear the song, "My Buddy," my heart leaps for joy. I think there is no orchestra that can surpass Buddy Rogers and His Cavaliers. I read Buddy's story in RADIO GUIDE and think it was a very interesting one. Jean Arthur doesn't know what she's talking about when she says he has no sex appeal. I am only one of many young ladies who think he is the cat's meow. Another favorite of mine is Bing Crosby. He certainly is some crooner.

Lorraine La Cross

Superfluous Aids

Dear VOL: Colorado Springs, Col.
Can't something be done to stop the endless repetition of hit songs on the air? It is ridiculous that bandleaders cannot give us more variety in music. Recently I made a test and tuned out a late song just to see if, while I was dialing, it could be heard on another station. I heard it being played by two other orchestras at the identical moment. This is certainly senseless duplication and kills the variety that should exist in radio.

Gordon Cooper

New Orleans Lasses

Dear VOL: Cleveland, Ohio
It is going to be marvelous to have Connie Boswell back on the air but I join many other writers to cheer because we are to have the trio again on a sponsored program. These three New Orleans girls certainly started a style in radio singing and the more of their imitators you hear, the more you realize how wonderful they were—and welcome them back again. I would think sponsors or prospective ones at least, would heed readers' letters and never again abandon these favorites.

Evelyn Dobson

Respect for Lawes

Dear VOL: Brooklyn, N. Y.
I am writing to comment on a program which I am sure the public greatly enjoyed and which must have given the lawless some food for thought, "Warden Lawes' 20,000 Years in Sing Sing."



A selection of typical cases taken from the files and presented by studio artists was estimated at the beginning by Warden Lawes. The idea was to drive home to the public mind, and more emphatically to the crook, the futility of crime.

The effect of these broadcasts should be demoralizing to these enemies of society. The program should be continued this Fall.

Sol Piraino

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

A Puff of WIND

Dear VOL: Gary, Ind.
I wish to inform you that I am considerably interested in the Polish programs as given by the different radio stations in the metropolitan area of Chicago and I find that the programs given at the radio station WIND at Gary, Indiana, are very interesting and satisfactory. I also find that Mr. William A. Roray is a very capable announcer in the Polish language and that his enunciation, delivery and expression command the listeners' undivided interest and attention.

It seems that Mr. Roray knows how to choose his musical numbers rather fastidiously.

Edmund Roberts

Queen and Consort

Dear VOL: New York, N. Y.
My favorite radio artists are the beautiful Jessica Dragonette and that very charming singer, Bee Beasley. I prefer Jessica above all others for classical music and Bee Beasley as a blues singer.



I impatiently awaited and welcome the return of Jessica Dragonette to the air. It is my opinion that she is queen of the air although I am happy that my other favorite won the contest conducted by RADIO GUIDE.

They are both very lovely singers whom I enjoy the most of all.

Mrs. Emma B. Kovalsky

Annette Winsome

Dear VOL: Germantown, Phila., Pa.
There's a dainty little lady, "petite, pretty and sweet," whose name I do not recall having seen in your column. Yet the fans of this tiny bundle of winsome charm must be legion. How unique is her voice; and how delightfully she "humors" melodies, enhancing their charms. Although she is most readily associated with songs of the moment and those of rhythmic caliber, her potentialities far transcend their scope. Orchids to you—you must have guessed her name by now—Capt. Henry's pet and "my double pet"—Annette Hanshaw!

Mary E. Lauber

Tenor Favorite

Dear VOL: Monette, Mo.
Why doesn't someone write in about Carlyle Bennett, the incomparable ballad singer with Al Pearce's gang? Carlyle possesses the smoothest and most beautiful voice in his class even surpassing James Melton and Frank Parker. Both Melton and Parker have voices that are hard to beat and a fellow sure has to possess some voice to beat either. But I believe Carlyle Bennett has it. If you don't believe it, listen in some afternoon. You'll readily agree.

E. C. L.

Belated Praise

Dear VOL: Bangor, Maine
I have been reading your columns for some time but haven't read any comments concerning that grand young composer and conductor, Johnny Green.

In my mind he tops the list. Let's hear from more Green fans and give this boy a great big hand. He's worked hard to earn the position he so earnestly deserves, so let's put him there. Other swell pianist-conductors are Eddy Duchin, Henry King and last, but by no means least, Harry Sosnik. I have a fan club for Johnny Green and will welcome any new members who would care to write me.

Bertha Simpson

Hint to Networks

Dear VOL: Jackson, Miss.
Perhaps you remember last year when the NRA had an all-star show with Bing Crosby and others. I think NBC and CBS should stage an all-star program jointly in honor of "Radio" or something. I am sure the majority of celebrities would be generous enough to perform on this occasion without pay. We could hear Bing Crosby, Rudy Vallee, Morton Downey, Ruth Etting, Annette Hanshaw and others equally as great on one long, outstanding program. Surely this is not too much to give the public who support the broadcasting systems and the celebrities.

Robert Saway

This Peggy Had None

Dear VOL: Ponca City, Okla.
I certainly have to laugh at people who write in and say such mean things about this one and that one on the radio. If they had been in my fix for a long time they would appreciate anything they hear. We have a battery set and for more than a year our financial condition was so bad we couldn't afford a battery. So except for an occasional treat at the home of more fortunate friends I never heard any radio programs. So don't kick, listeners, if this or that doesn't suit.

Peggy Reid

Ribbing from Hibbing

Dear VOL: Hibbing, Minn.
In a recent issue of RADIO GUIDE, in the column, "Reviewing Radio," by Martin Porter, he said he considered music as played by Cab Calloway and Claude Hopkins as immoral, and hoped to have it condemned. I think it is fine and a few of the other orchestras should aim toward their mode of perfection. Almost anybody between 15 and 30 appreciates such music. When I can listen to Cab Calloway, which isn't very often, and then mostly on recordings, I do. I'm for more music of the Cab Calloway type.

Roland Hutchinson

Your Excellencies!

Dear VOL: Brooklyn, N. Y.
Wayne King's, Guy Lombardo's, Eddy Duchin's, etc., are all very good orchestras but in my opinion to only two can the word "excellency" be applied.

Emil Velazco's orchestra, when accompanied by him on the organ, is about the most thoroughly enjoyable music on the air today and for diversified band-type and novelty arrangements and presentations B. A. Rolfe is still king of the air.

Sit down before your radio, real close to your loudspeaker. You will be able to detect every instrument and hear just where the truly deserving musicians are.

William C. Stille

Evans on the Fritz

Dear VOL: La Crescent, Minn.
I've heard enough about these so-called good singers on your page. Now make way for the best singer of them all, Fritz Meissner as he is sometimes known, or Fritz Clark. He has the most beautiful voice on the air. Anyone with sense should know that.

And I surely wish the WLS fans had gotten behind Linda Parker and Lulu Belle so that one of them might have been elected Queen of the Air in the RADIO GUIDE contest.

Plummer is werts if he thinks the President is the greatest radio star. Fritz Meissner comes first, then Arkie, the Woodchopper.

Margaret Vetsch

Who'll Raise Hal?

Dear VOL: Olyphant, Penna.
I just can't understand why Hal Kemp, who undoubtedly has one of the finest orchestras in the country, can't land a commercial. Blessed with musicians, each a clever entertainer in his own right, Hal today is classed by those who know their music as having a real musician's band. His unique style is created by the fact that each and every number is a special arrangement, and I sincerely hope that some wide-awake sponsor grabs the collegiate wonder, and places him high on the orchestral pinnacle that he deserves.



You may talk about your favorite comedians, but my choice for the ace of them all is that suave punster, Jack Benny. Very few comedians are wont to lay themselves open to bear the brunt of the gags and laughs at their expense, but not so Jack, who certainly deserves the spotlight.

William A. Fish

For Hawaiian Music

Dear VOL: Columbia, S. C.
Why can't we have some good Hawaiian string music in place of a lot of the jazz music about which so many listeners complain so frequently? I am sure that there is no music more beautiful than that of the "South Sea Islanders" or some of the other Hawaiian organizations heard from time to time on radio. I enjoy classical music but there will be plenty of that type later on. I don't know of any Hawaiian music that is on after sundown.

Bob Price

Piracy on the High C's

Dear VOL: Shreveport, La.
I will certainly be glad when you quit publishing letters from the Countess Albani and Jessica Dragonette fans over the respective soprano ability of their particular favorites. It's just the Garbo-Crawford squabble moved over to radio, and to read the fiery letters one would think that the Countess and Jessica just hung around and stole each other's thunder with malice aforethought.

Evelyn Ingerson

Two Jeers, L'Armour

Dear VOL: Salt Lake City, Utah
There are two features of the Armour program which certainly leave me cold. They are Baker himself and "Beetle." The latter's jibes are usually so surly that they spoil the comedy that is left after Baker gets through with his stuff. Not that I don't think he is a good comedian at times but on the Armour show he seems to be so smug and conceited that he isn't like the Baker who used to be in the musical reviews.

Ward H. Bachner

Crazy Over Rosses

Dear VOL: Greenwich, Conn.
I want to take time to praise the Maxwell House program and Lanny Ross. I've been listening to it and enjoying it but when I actually saw the program I just went crazy over it. They act like one big family.

When they say they are going on deck to dance they really dance and when Lanny and Mary Lou have a part together they really seem to enjoy it. And Tiny Ruffner is perfect.

I have a Lanny Ross club and would like to know if any RADIO GUIDE readers would like to join. I think Lanny Ross is great and am sure there are others who agree with me. Is there an Annette Hanshaw club?



Marjorie Brettman

The Kaleva Killers

By Moorehead Green

**Five Thousand Miles of Territory
This Murderous Quartet Fled, Pur-
sued by the Phantom Voice of Radio,
"Calling All Cars"—and by a Vast Vol-
unteer Army of Defenders of the Law**

It was cold and that January morning in 1933. Yet no
 glass was in the rear window of the car that stopped
 before the gate bank at Nagya, Michigan.

A passing youth posed behind his black Buick as it sped at the grassy wheel while three men jumped out and ran up the back steps. Then a fourth man, the driver, turned and leveled a sawed-off shotgun at the gaping youngster. He understood all right. This was a stickup and the car's rear window had been removed to make it easier for the bandits to fire back at possible pursuers.

Bill was working at his other job, that of bank clerk, when the first door flew open and the three flying balls came whizzing with him. Bill ran up the stairs and the three balls were hurled downwards.

[illegible]

Map and diagram showing the territory in the crisscross route taken by the fleeing bandit-killers

As the Member of the House on the floor, I
trust the House will be able to pass the bill
and the Senate will be able to pass the bill
and the President will be able to sign the bill
and the people will be able to enjoy the benefits of the bill.

effort, the first of the two. The first chinking shouted at the top of his lungs, "Better than working for a living, you guys!" Nobody wasted



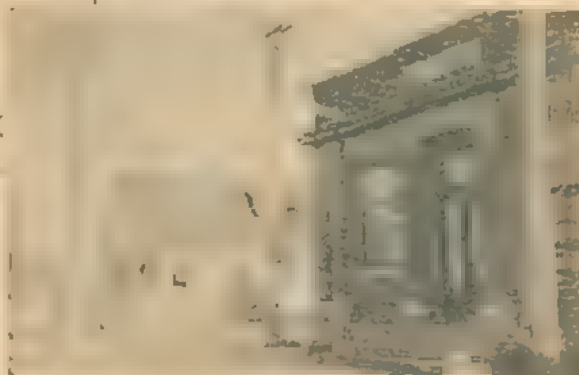
"The game is over!" called the announcer at Michigan State Police Station WRDS — and the game was over for Henry Harland Shelton, Robert Frank Veneman and Elmer "Mike" Zellars (left to right) shown between Sergeant Colburn Munger (l) and Captain Earl J. Rathaway (r).

put it the end man back there on the back floor.

[illegible]

A

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The state bank at Kaleva, Michigan, where the cashier (Mayor of Kaleva) was killed and where the loot was stolen

ing to the southward. But
the thin open places
at the ends of the
water, and the
creek, the
water, the

1. 凡屬本會之職員，其選舉權及罷免權，均須由本會會員選舉之。



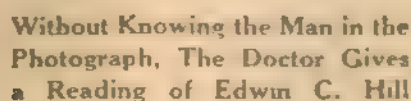
Trooper Kenneth Cook of the State Police, who played a prominent part in the hunt.

It is a really big and beautiful state park. This large area of wooded land is a great place to go for a picnic or to enjoy the view of the lake. The park is a beautiful area with many trails and a great view of the lake. The park is a beautiful area with many trails and a great view of the lake.

[illegible][illegible][illegible]

Open Door to Beauty

By V. E. Meadows

[illegible]

The Answer to Most Women's Makeup Problems Is Practice, Patience, and Determination. Read Why

[illegible]

Your Grouch Box

—Colgate House Party

As a result of Laplace's law, blood pressure is higher in the aorta than in the peripheral arteries. (W. H. Williams, M.D., *Textbook of Physiology*, N. Y. (Sept. 13, 1911), 423 p. 10).

But the fact that the \mathcal{L}_1 norm is used in the ℓ_1 regularization term in the \mathcal{L}_1 norm is not the only reason why the \mathcal{L}_1 norm is used in the ℓ_1 regularization term in the \mathcal{L}_1 norm.

Radio Road to Health

By Shirley W. Wynne, M. D.

Diphtheria Need Worry No One If Proper Precautions Are Taken. Doctor Wynne Explains the Disease

Diphtheria is a thing that you may get, that takes a long time to get in, and that you may not get it at all. It is a disease that you may get if you are not careful, but it is not a disease that you should worry about if you are careful. It is a disease that you may get if you are not careful, but it is not a disease that you should worry about if you are careful.

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The Child's Hour

By Nila Mack

Over-Mothering Can Do More Harm Than Good. Miss Mack, Child Psychologist, Tells How



There is a line in every mother's life where the line of over-mothering begins. It is a line that is not always easy to see, but it is there. It is a line that is not always easy to see, but it is there.

It is a line that is not always easy to see, but it is there. It is a line that is not always easy to see, but it is there. It is a line that is not always easy to see, but it is there.

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Sturdy independence, the opposite of over-mothering, should show in the child's face, should manifest in her personality

Ten Years Ago

Ten years ago, the radio was a new thing. It was a thing that you could hear, but you couldn't see. It was a thing that you could hear, but you couldn't see.

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Hits of Week

From the musical picture "Dames" comes last week's number one hit, "I Only Have Eyes for You." It was a song that was written by the songwriters of the picture, and it was a song that was written by the songwriters of the picture.

SONG HITS PLAYED MOST OFTEN ON THE AIR

Song	Times
I Only Have Eyes for You	30
Learning	29
I'm in Love	27
I Saw Stars	25
Cigarettes in the Dark	22
Very Thought of You	20
Love in Bloom	18
Moonglow	17
Lost in a Fog	15
They Didn't Believe Me	10

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
I'm in Love	30
Never Had a Chance	28
I Saw Stars	25
They Didn't Believe Me	24
Panama	21
Moonglow	16
Take a Lesson from the Lark	16
I Only Have Eyes for You	15
Blue in Love	14
One Night of Love	12

A few of the bandleaders' selections are: "Learn to Sway," "I'm in the Mood," "Never Had a Chance," "I'm in Love," "Take a Lesson from the Lark," "I Only Have Eyes for You," "May It Be," "I'm in Love," "Two Cigarettes in the Dark," "I Saw Stars," "Dart on the Moon," "One Night of Love," "Rhythm," "I Saw Stars," "Panama," "Very Thought of You," "With My Eyes Wide Open," "I Only Have Eyes for You," "I'm in Love," "Never Had a Chance," "Moon Over My Shoulder," "I Only Have Eyes for You."

Wave Marks

Signals. If you hear a signal, it means the show is on. It means the show is on. It means the show is on.

Relay. Maxie Graham, who has been on the air for many years, is a very good singer. He is a very good singer. He is a very good singer.

Relay. Maxie Graham, who has been on the air for many years, is a very good singer. He is a very good singer. He is a very good singer.

Signed On. Herbert Daniel, who has been on the air for many years, is a very good singer. He is a very good singer. He is a very good singer.

Hookup? Al Pearce's crew (NBC West Coast) are waiting for a direct of engagement of beautiful Olga LaMarr, and Cecil Lee, instrumentalist.

Meter. The charming and versatile Irene Rich—historically at home in movies or radio—attains her forty-third birthday on October 13. She was born in Buffalo, New York.

Meter. Robert Bell, popular Midwestern radio hymn singer, will sing on October 11. Bob is in his early thirties, stands six feet, weighs 175 pounds, is married and the father of four.

Meter. Robert Ambrieger, NBC, orchestra pilot, was bitten by the golf virus some time ago and already envisions himself an expert at the game. October 9 is his natal day.

Meter. Betty Noyes, one of Ted Flanders' singing "Debutantes" will pass around cake on October 11. Betty, some of the finest California gals with soft blue eyes and golden hair.

Programs for Sunday, October 7

Log of Stations

(IN THE ATLANTIC REGION)

Call Letters	Frequency	Power	Location	Net	Work
KDKA	10.1	50,000	Pittsburgh	N	
WAAR	10.1	50,000	Richmond	C	
WABC	10.1	50,000	New York	C	
WBT	10.1	50,000	Charlotte	N	
WBZ	10.1	50,000	Boston	N	
WCA	10.1	50,000	Washington	C	
WCCW	10.1	50,000	Washington	A	
WDCB	10.1	50,000	Washington	N	
WDF	10.1	50,000	Washington	C	
WEAF	10.1	50,000	Charlotte	N	
WEP	10.1	50,000	Charlotte	N	
WFIL	10.1	50,000	Charlotte	N	
WGV	10.1	50,000	Greenville	N	
WHAM	10.1	50,000	Hampton	N	
WIP	10.1	50,000	Philadelphia	A	
WJAZ	10.1	50,000	Jefferson	C	
WJSV	10.1	50,000	Virginia	C	
WJZ	10.1	50,000	New York	N	
WLT	10.1	50,000	Washington	N	
WMA	10.1	50,000	Washington	N	
WMCB	10.1	50,000	New York	A	
WNA	10.1	50,000	New York	C	
WON	10.1	50,000	Washington	C	
WPR	10.1	50,000	Washington	A	
WRC	10.1	50,000	Washington	N	
WRA	10.1	50,000	Richmond	N	
WTC	10.1	50,000	Washington	N	
WTN	10.1	50,000	Trenton	A	

†Network Programs Listed Only
‡Full Day Listings: Night Network
A—American Broadcasting System
C—CBS Programs
N—NBC Programs

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleven hour changes in program listings, time, etc.

Look for the Bell Δ for Program Services and Programs

8:00 A.M.	WBC WGY
8:15 A.M.	WBC WGY
8:30 A.M.	WBC WGY
8:45 A.M.	WBC WGY
9:00 A.M.	WBC WGY
9:15 A.M.	WBC WGY
9:30 A.M.	WBC WGY
9:45 A.M.	WBC WGY
10:00 A.M.	WBC WGY
10:15 A.M.	WBC WGY
10:30 A.M.	WBC WGY
10:45 A.M.	WBC WGY
11:00 A.M.	WBC WGY
11:15 A.M.	WBC WGY
11:30 A.M.	WBC WGY
11:45 A.M.	WBC WGY
12:00 Noon	WBC WGY
12:15 Noon	WBC WGY
12:30 Noon	WBC WGY
12:45 Noon	WBC WGY
1:00 P.M.	WBC WGY
1:15 P.M.	WBC WGY
1:30 P.M.	WBC WGY
1:45 P.M.	WBC WGY
2:00 P.M.	WBC WGY
2:15 P.M.	WBC WGY
2:30 P.M.	WBC WGY
2:45 P.M.	WBC WGY
3:00 P.M.	WBC WGY
3:15 P.M.	WBC WGY
3:30 P.M.	WBC WGY
3:45 P.M.	WBC WGY
4:00 P.M.	WBC WGY
4:15 P.M.	WBC WGY
4:30 P.M.	WBC WGY
4:45 P.M.	WBC WGY
5:00 P.M.	WBC WGY
5:15 P.M.	WBC WGY
5:30 P.M.	WBC WGY
5:45 P.M.	WBC WGY
6:00 P.M.	WBC WGY
6:15 P.M.	WBC WGY
6:30 P.M.	WBC WGY
6:45 P.M.	WBC WGY
7:00 P.M.	WBC WGY
7:15 P.M.	WBC WGY
7:30 P.M.	WBC WGY
7:45 P.M.	WBC WGY
8:00 P.M.	WBC WGY
8:15 P.M.	WBC WGY
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10:00 P.M.	WBC WGY
10:15 P.M.	WBC WGY
10:30 P.M.	WBC WGY
10:45 P.M.	WBC WGY
11:00 P.M.	WBC WGY
11:15 P.M.	WBC WGY
11:30 P.M.	WBC WGY
11:45 P.M.	WBC WGY
12:00 Mid	WBC WGY

Star ★ Indicates High Spot Selections

World Series Baseball

This means that many early afternoon programs, listed here for the days mentioned may be canceled

10:30 A.M.	WBC WGY
10:45 A.M.	WBC WGY
11:00 A.M.	WBC WGY
11:15 A.M.	WBC WGY
11:30 A.M.	WBC WGY
11:45 A.M.	WBC WGY
12:00 Noon	WBC WGY
12:15 Noon	WBC WGY
12:30 Noon	WBC WGY
12:45 Noon	WBC WGY
1:00 P.M.	WBC WGY
1:15 P.M.	WBC WGY
1:30 P.M.	WBC WGY
1:45 P.M.	WBC WGY
2:00 P.M.	WBC WGY
2:15 P.M.	WBC WGY
2:30 P.M.	WBC WGY
2:45 P.M.	WBC WGY
3:00 P.M.	WBC WGY
3:15 P.M.	WBC WGY
3:30 P.M.	WBC WGY
3:45 P.M.	WBC WGY
4:00 P.M.	WBC WGY
4:15 P.M.	WBC WGY
4:30 P.M.	WBC WGY
4:45 P.M.	WBC WGY
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11:00 P.M.	WBC WGY
11:15 P.M.	WBC WGY
11:30 P.M.	WBC WGY
11:45 P.M.	WBC WGY
12:00 Mid	WBC WGY

Afternoon

12:00 Noon	WBC WGY
12:15 Noon	WBC WGY
12:30 Noon	WBC WGY
12:45 Noon	WBC WGY
1:00 P.M.	WBC WGY
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12:00 Mid	WBC WGY

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11:30 P.M.	WBC WGY
11:45 P.M.	WBC WGY
12:00 Mid	WBC WGY

8:15 P.M.	WBC WGY
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8:45 P.M.	WBC WGY
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9:45 P.M.	WBC WGY
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10:15 P.M.	WBC WGY
10:30 P.M.	WBC WGY
10:45 P.M.	WBC WGY
11:00 P.M.	WBC WGY
11:15 P.M.	WBC WGY
11:30 P.M.	WBC WGY
11:45 P.M.	WBC WGY
12:00 Mid	WBC WGY

Programs for Monday, October 8

Star ★ Indicates High Spot Selections

[illegible][illegible][illegible][illegible][illegible]

Programs for Tuesday, October 9

Star ★ Indicates High Spot Selections

6:30 A.M.
WVA Eye Opener
WNAC—News
6:45 A.M.
NBC Hearst Music WMAL WGY
WHI WFIL WLF
7:00 A.M.
A—Music and News WMCA
L—Day Musical Clock
WB—Morning Clock
WVA—Morning Clock
WVA—Daily Mail
WPAA—News and Currents
7:15 A.M.
WNAC—News
7:30 A.M.
NBC Variety Hour by symphonist:
WJZ WMAL WVA WPC
CBS—Grammy Awards WABC
ABC—First and Last Hour WMC
WVA—The Morning Call
WVA—Variety Orchestra
7:45 A.M.
NBC—Piano recital Lamberhart, piano
WVA WMAL WRC
NBC—Joe Bonomo WJZ WBAL
WVA—Lester Moore
WVA—Old Ma Sweeney
WHAM—Jack Pyle songs
WVA—Maurice Rader haritone
8:00 A.M.
NBC—Patricia Brown organ WEAF WFI
WVA—H
CBS—Morning Musical WABC
NBC—Morning Devotions WJZ WBZ
KDKA WBAL WMAI
AB—Bicycle Bell WMCA
WFL News
WVA—Musical Clock
WHAM—Kid Tights
WW—National Family Prayer
WVA—Shopping Around the Town
WVA—The Voice of Gold
WEAF—Morning Devotions
8:15 A.M.
NBC City Connection Gilder WEAF
CBS—City Connection Gilder WABC
NR—Laila Toy and Water WJZ
WVA—WBZ KDKA WMAL WHAM
A—Patricia Brown organ and piano:
WMAL WRC
WASH—Morning Devotions
WVA—Shopping Service
WW—Morning Devotions
WOR—The Tenors
8:30 A.M.
NBC—Country Music WEAF WGY
WVA WFLI WLW WTIC WRC WLW
WVA
CBS—Morning Musical WABC
NBC—Les White organ WJZ WHAM
KDKA WBAL WMAL
AB—De Paul Music WMCA WPRO
WBZ Farmer Almanac
WMAI—Morning Music
WVA—Morning Music talk
8:45 A.M.
CBS—Marion Carter priest, WABC
ABC—Harmonettes girl trio WMCA
WVA
WVA—Shopping News
WOR—Day Dreams
9:00 A.M.
NBC—Renaissance Band WEAF WRC
WLIT WGY
CBS—Dick Nelson songs WABC
WKOR WJAS WDRC WNAC WCAU
NB—Breakfast Club orchestra WJZ
WBAL KDKA WRVA WVA
AB—Top of the Morning, Ed Smith
WMCA WPRO WTNJ WIP WCBM
WVA—Morning Show
WVA—Cotton Institute
WHAM Tower Clock Program
WVA—Arthur Godfrey
WVA—Sally and Peanuts harmony
WOR—George Duffley haritone; organ
9:15 A.M.
NBC—Don Hall Trio WEAF WLIT
WGY WRC WFLI WLW WCSH
CBS—Happy Days Revue WABC
WKOR WJAS WDRC WNAC WCAU
WVAV
AB—One Man Band, Frank Novak;
WMCA WPRO WTNJ WIP WCBM
WHAM—Tom Grisson organist
WMAL—Breakfast Club (NBC)
9:30 A.M.
NBC Eva Taylor songs WEAF
WRC WTIC WCSH WGY WVEE
AB—John X. Loggahan WMCA
WPRO
KDKA—Style and Shopping Service
WHAM Breakfast Club (NBC)
WVA—Joe Emerson
WVA—John Strong Orchestra
9:45 A.M.
NBC—Alon Prescott The Wife Savers;
WEAF WTIC WVA WGY WRC
AD—The Desert Days WMCA
AB—Bernie Dolin, pianologue;
WPRO WTNJ WIP WCBM
KDKA—The Flongboys
WBAL—Musical Program
WVA—Wandering Minstrel
WOR—Rutgers Home Economics
10:00 A.M.
NBC—News Bureau and de Rose,
WVA WVEE WCSH

CBS—News, Bill and Coker WABC
WOLB WAAB WBWL WJAS WCAU
WJSV

NBC—Edward MacLachlan WJZ WB2
KDKA WKAL WMAL WRVA
WHAM

ABS—The J. L. S. WMCA WTIC WIP
WTNJ WHAM

WG—The Southerners
WNAC—Country School
WJZ—Price Road Hour

10.15 A.M.

CBS—Do Re Mi (M) WABC WJAS
WAAB WJSV WBWL

NBC—Cory Lu E. WJAF WFEL
WFJ WGY WRC WCHS WRVA
WLB WTIC

ABC—Stories of Romance WJZ
KDKA WJZ WMAL WHAM

ABS—New Line Songs WMCA
WPPO WTNJ WIP WCBM

WBWL—One Into One Kitchen

10.30 A.M.

NBC—Morning Parade WJAF WCHS
NBC—Little Children WJZ WMAL
KDKA WBZ WBAL WFLA

CBS—Morning News WABC
WJAS WMAL WOKO WNAC WDHC
WISN

ABS—Folk Center Art Team WMCA
WPPO WTNJ WIP WCBM

WEEL—Musical
WGY—Sleeping Bag
WHAM—Max Turner, Bitter
WLB Morning

10.45 A.M.

NBC—News, Room K. Len. WJZ
KDKA WMAL WRVA

NBC—Morning Parade. WGY WTIC
WFJ WRC

WBAL—Sing Along to the Kitchen
WBZ—Love Day songs
WBAL News, Leonard Howe
WFEL—Good Morning Meender
WHAM—Newspaper Market at
WJZ—Main Livable (CBS)
WLB—Joyous Area Home One

11.00 A.M.

NBC—The New Yorkers WJZ KDKA
WBAL WFLA WMAL

CBS—Six Star Jubilee WABC
WMAL WRC WJAS WOKO WNAC
CBS—My Little Town WJSV
NBC—City of Stars WLIT WGY
ABS—Christian Science WMCA
ABS—A Boy and a Girl WPRO
WTNJ WIP WCBM

WBZ—Duke Doves, 5 Hickory Nuts
Allie—Friendly Kitchen Program
WOR—Beas Pyle's Orchestra

11.15 A.M.

CBS—Melody Parade WABC WJAS
WOKO WDRC

NBC—Tony Wane pl Josephine WJZ
WBAL WMAL KDKA WHAM WBZ
WFLA

NBC—Your Choice WEAF WEEL WGY
WLIT WCHS WRC WTIC

ABS—Morning Parade WPPO WTNJ
WIP WCBM

WJZ—Washington Post Presents
WLB News Livestock Reports
WOR—Lazy Days Southern songs

11.30 A.M.

NBC—H. S. Marine Band WJZ
KDKA WBAL WHAM WRVA WBZ

NBC—Free Shades of Blue, trio:
WLB WGY WLEI WJTC WRC
WLSR

CBS—H. S. Navy Bands WABC
WJAS WOKO WNAC WDRC WJSV
ABS—Anniversary song rec'd WMCA
WTPP WTNJ WIP WCBM

WCAU—Pete Wealery and Diane
WOR—Philosophical Talk

11.45 A.M.

NBC—Al Bernard songs WEAF
WGY WTIC WEEL WRC WCHS
ABS—Stick and Keys WMCA WPRO
WTNJ WIP WCBM

WCAU—Fur Tappers
WHAM—Home Bureau Program
WMAL Melody Movers (NBC)
WOR—Tom Davis tenor, Orchestra

Afternoon

12.00 Noon

NBC Vocal Soloists WEAF WGY
WPC WLIT WCHS

CBS—Voice of Experience WABC
WNAC WDRC WCAU WJAS WJSV

ABS—Innecoon Musicals WMCA
WPPO WTNJ WIP WCBM

KDKA Market Reports
WBZ News
WHAM U. S. Marine Band (NBC)
WLB Morning Hit Lites
WOR Roy Arkell

12.15 P.M.

CBS—Connie Gates, songs WABC
WOKO WAAB WJAS WCAU WJSV
NBC Honeyboy and Sassafraz WEAF
WRC WEEL WTIC WLIT
WBZ—Old Farmers' Almanac

WCSH—News; Farm Flashes
WGY—March and Hal
WHAM—News
WNAI—News
WOR—Mrs. Reddy's Common Sense
12:30 P.M.
NBC—Farm & Home Hour WJZ
WHAM WPA WPA WPA WPA WPA
WBAL WLW
CBS—Art Kessen's Orchestra WABC
WOR WPA WPA WPA WPA
NBC—Merry Melodys WEAF WTIC
WBAL WLW
ABC—Home & Home WMA WPRO WIP
WNAI WNAI
WBAL—Market & Weather Report
WGY—Farm Home
WNAI—The Shoppers Exchange
WOR—Sweet Fisher's Orchestra
12:45 P.M.
ABC—Market & Weather Ensemble
WMA WPRO WTNJ WIP WCBM
WCSH—News
WBAL—A Bit of This and That
WHAM—Party Club Speaker
WIP—RADIO GUIDE PRESENTS
Hearty Pickin' n' Songs of Romance,
WMA WMA Moorehouse
1:00 P.M.
NBC—Market and Weather WEAF
CBS—George Hall's Orchestra WABC
WMA WDR WOKO WCAU
WAB
NBC—Rex Battle's Ensemble. WCSH
WBAL WTIC
ABC—M. J. Gorman's Ensemble WIP
WPRO WTNJ WBM
ABC—85th Anniversary WMA
KDKA—Market Reports
WGY—Broadway Broadway Ballads
WHAM—Party Club Speaker
WMA—Various Rhythms
WOR—Dance Talk, Musical Foot
Dances
1:15 P.M.
CBS—George Hall's Arch. WJAS
WJZ
NBC—Rex Battle's Ensemble WEAF
WBAL WTIC WIC
ABC—Mirror Reflections, S. Schwartz
WMA WTNJ WIP WCBM
WMA—Various Soprano
1:30 P.M.
*(Please see notice regarding
World Series and program cancellations
appearing on Sunday
program page.)*
NBC—Vic & Sade WJZ KDKA
WBAL WBAL WBZ
CBS—Fisher Velas' Ensemble WABC
WCAU WJAS WDR WOKO WJSV
WNAI
NBC—Great Masters Hour WEAF
WTIC WMA WMA WMA
ABC—Dance Orchestra WJRO WTNJ
WIP WCBM
WBAL—Health Review
WGY—The Vagabonds
WHAM—School of the Air
1:45 P.M.
NBC—Ballad Craft, song portraits:
WJZ WHAM
CBS—Fisher Velas' Ensemble WABC
NBC—Great Masters Hour. WBAL
WGY
CBS—Pit Kaddy: Art Kassel's
Orchestra WCAU WJAS
ABC—Helen Board, song recital WPRO
WTNJ WIP WCBM
KDKA—Dance Orchestra
WBZ—New England Agriculture
WOR—Dance Melody soprano
2:00 P.M.
NBC—Ritzy Club of Chicago. WJZ
WBZ
CBS—Fisher Velas' Ensemble WABC WMA
WMA WDR WOKO WJSV
ABC—Jack T. am sports: WPRO
WTNJ WIP WCBM
Y.N.—Pure Love Institute. WEEI
WCSH
KDKA—Dance Orchestra
WBAL—Rotary Club of Chicago
WCAU—Women's Club of the Air
WGY—Health Hunters, sketch
WOR—The Peckham Says
2:15 P.M.
CBS—Orchestra WABC WOKO WJSV
WDR WMA
ABC—Stephen Barr songs WPRO
WTNJ WIP WCBM
WGY—Household Chats
WNAI—Yankee Mixed Quartet
2:30 P.M.
NBC—Smackout WBAL WHAM
NBC—Tommy Tucker's Orch. WJZ
CBS—Artist Recital WABC WOKO
WJAS WNAI WJSV WMA WDR
NBC—Kenny's Guard Quartet: WEAF
WTIC WLIT WCSH WEEI WRC
NBC—Home Sweet Home: WJZ
ABC—Roads of Romance, gypsy orch.:
WPRO WTNJ WIP WCBM
KDKA—Home Forum
WBZ—Cooking School

WCAU - Milwaukee's Melodians
WGBY - Albany on Parade
2:45 P.M.
ABC - Glee Club vs. WFAF WTIC
WCNH
NBC - Hello Reilly - Larry Danny
Merrill Weir WMAL WBAL WRVA
WBZ WHAM
KDKA - Keweenaw Race
WMA - Musical Tunes of the Air
WVLA - Musical Program
3:00 P.M.
NBC - Mr. Pickens' School WPC WGY
WTIC WLIT WTIC WLX WCNH
WLW
CBS - Music Moments - People WARC
WOLB WCAL WJSA WJAS WAAB
WHN
ABS - The Big Picture - AMCA WPTZ
WTNH WPX WBH
KDKA - Samson Fuller
WBAI - The Ticket Office - NBC
WBZ - Civic Orchestra
WVLA - Organ Recital
WOR - Vocalists
3:15 P.M.
ABC - The World M.A. WFAF WTIC
WTIC
ABS - Heat Wave - Radio City WMCA
WPR - Winslow Williams
KDKA - Congress of Clubs
WCA - Dr. Arthur H. Johnson, talk
WGY - Musical Players
WOR - New York beauty talk
3:30 P.M.
NBC - Wednesday Review WFAF
WVLA - World's Fair WTIC WRV
WEHI
★ CBS - Chicago Women's Symphony
Orchestra WABC WSA WCLD
WCA WDFC WAAB
SB - Music Master - WIZ KDKA
WMAL WPKA WBAL WHAM
ABS - The Big Picture - B.B. Higgins
Orchestra - WMCA
ABS - The Big Picture - APPRO WINJ
WPX WBH
WBZ - Advertising with Post Standard
WMAL - Artistic Theatre
WVLA - The Sound of the Air
WCA - Piano Recital
WOR - String Quartet Orchestra
3:45 P.M.
WBZ - Music Master - ABC
WVLA - Henry J. Johnson
4:00 P.M.
ABC - Chuck Jones' Orchestra WFAF
WTIC
ABC - Betty and Bob WJZ WBAL
WBZ KDKA WHAM WMAL WGY
WRVA WCNH
WCA - Barnyard Frolic
WEHI - Story Quizzes
WVLA - Chicago Women's Symphony
Orchestra
WOR - Dr. Strandberg health talk
4:15 P.M.
NBC - Patt and Norman, pianists
WJZ WHAM KDKA WHAM WBZ
WMAL
NBC - Chick Weiss' Orchestra WGY
WCNH
WEHI - Henry Johnson's Orchestra
WHAM News
WLW Budj, Ransom, vocalist
WOR Ho. Bennett organist
4:30 P.M.
NBC - Palmer Clark's Orch.: WJZ
WHAM WRVA WBZ WBAL
CBS - Dick Meenan's Orchestra
WABC WJAS WOKO WJSV WNAC
WOPR
ABC - Tie-For-Two WFAF WEHI
WGY WRC WTIC
KDKA - Market Reports
WVLA - Supper Hour, Capt. Sreaker
WCNH - Story Hour
WLW - Life of Mary Sothern
WOR - Klara Jarro Orchestra
4:45 P.M.
NBC - Adventures on Mystery Island
WFAF WLIT WTIC WCNH WRC
WELI
ABC - Palmer Clark's Orch.: WMAL
KDKA
WCAU - Jack Newton pianist
WVLA - Stock Reports
WHAM News
WLW - Business News
WOR - Science in Your Home," talk
5:00 P.M.
CBS - Along the Valley WARC WOKO
WJAS WDRC WJSV WAAB
NBC - Bee Room Echoes - WFAF
WTIC WLW WCNH WRC WEHI
WGY
ABC - Your Health - WJZ WBAL
WBAL WHAM KDKA
WBZ News
WCAU - Jimmy Allen's Adventures
WNAC - Organ Recital
WUP - Carroll Club Reporter
WRVA - Hi-Plane Pilots
5:15 P.M.
CBS - Skippy, sketch - WABC WOKO
WCAU WJAS WJSV WAAB WDR

NBC—Jackie Heger, tenor; WJZ
KDKA—Kiddies Club
WBAL—Treasure Adventures
WBZ—Farm Market News
WGY—Three Schoolmays
WHAM—Luce Waggy
WNAC—Life in a Time
WOR—Maggie Harris, contralto;
5:30 P.M.
NBC—George Gandy, WJZ WBZ
KDKA—WFAM WHAL WLW
NB—Radio C. Jones WAF WCSH
CBS—Joe Amos and Andy WABC WOKO
WBZ—W.A. Alton WAB WISV
AB—C. L. M. C. APPRO WINJ
WIP WM
WAT—Melrose Melrose
WLI—Lillian Wilson sketch
WGY—Luce Waggy
WOR—Constance Nichols
5:45 P.M.
NBC—Little Orphan Annie; WJZ
KDKA WBZ WHAL WBAL WHAM
WAAA
CBS—Johnny Carson Tr. WABC
WOKO WCAL ADU WAAB
NBC—Nancy Taylor WAF WRC
WBZ—Helen Blake WFT WCSH
WGY—Melrose Melrose
WISV—Lillian Wilson
WIW—Morley Tilton
WNAC—Yvonne Snow, pianist
WOR—Broadway

Night

6:00 P.M.
NBC—Tony Bonomo's Orchestra;
WEAL
NBC—U.S.A.; WJZ
WBAL WMAL
CBS—Nick Parsons sketch WABC
WAAB WAA WJW WOKO
ABS—Alex Hargis Scott Ensemble
WMCA WMCA WINT WIP WCBM
KDKA—Dance Show sketch
WBZ—Actresses of Jimmy Allen
WCSH—News Line sketch, sports
LEI—News
WGY—Olivia Fells Orel WMCA
WIP WM WIP WCBM
WMA—
WBZ—Little Don
WNAC—News
WRVA—Edith Mason
6:15 P.M.
NBC—Mae and Marge, sketch WFAF
CBS—Bob Hope and Sally Jane
WAAB WAAB WCAL WFT WOKO
ABC—L. S. Army Band WBAL
WBZ WIT
ABC—Olivia Fells Orel WMCA
WPRO WM WIP WCBM
KDKA—Musical Program
WCSH—Variety Program
WGY—Actresses of Jimmy Allen
WHAM—Comedy Stars of Hollywood
WNAC—Dorothy Page, "As I See It"
6:30 P.M.
NBC—News Mary Small, songs WEAF
CBS—Joe Haynes' Orchestra WABC
WDRC WTAS WJW WOKO
★ NBC—News; Dorothy Page; WJZ
WMAL
ABS—Larry Trandrup WMCA
ABS—News Dance Orchestra WPRO
WIP WINT WCBM
KDKA—Nancy Martin
WBZ—Out Farmers' Alliance
WCAL—Joy Hav's Orch.
WCSH—Variety Program
WFEI—Sport Review; News
WGY—Evening Breavities
WHAM—Reveres
WIW—Jack Armstrong, sketch
WNAC—The Merry-go-round
WOR—Boys Club
WRVA—Fred But
6:45 P.M.
CBS—Mascul Appreciation. WABC
WAAB WDRC
NBC—Billy Hatchelor sketch WFAF
WFI WFEL WCSH WRC WGY
WTIC
NBC—Lowell Thomas; News WJZ
WBZ WBAL KDKA WLW WHAM
WMAL
ABS—Sports Program WMCA WPRO
WTNJ WIP WCBM
WCAU—Comedy Stars of Hollywood
WOR—Pitline Apert, pianist
WRVA—Book Review
7:00 P.M.
CBS—Merrill and Marge, sketch WABC
WOKO WDRC WJAS WCAU WNAC
WJW
NBC—Amos 'n' Andy, sketch; WJZ
WRVA KDKA WMAL WBZ WBAL
WHAM WLW
NBC—Gould and Shefter WEAF WFI
WTIC WCSH
ABS—Paul Barry, songs; Bob Haring's
Orch.—WMCA WPRO WTNJ WEP
WCBM
WFEI—Neal O'Hara
WGY—Mae and Blakeslee
WOR—Sports Resume

On Short Waves

(shown in Eastern Standard Time)

When you focus on Sunday, you find a variety of programs by which to enjoy the day. The radio is a great medium for this, and the following are some of the best. The first is "The House of David," which is a religious program. It is a very good one, and is broadcast every Sunday at 10:00 a.m. The second is "The House of David," which is a religious program. It is a very good one, and is broadcast every Sunday at 10:00 a.m. The third is "The House of David," which is a religious program. It is a very good one, and is broadcast every Sunday at 10:00 a.m.

Theme Songs that "Click"

The theme songs of the radio are a very important part of the program. They are the songs that "click" and make the program memorable. The following are some of the best theme songs of the radio. The first is "The House of David," which is a religious program. It is a very good one, and is broadcast every Sunday at 10:00 a.m. The second is "The House of David," which is a religious program. It is a very good one, and is broadcast every Sunday at 10:00 a.m. The third is "The House of David," which is a religious program. It is a very good one, and is broadcast every Sunday at 10:00 a.m.

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THE HOUSEHOLD HOUR OF MUSICAL MEMORIES PRESENTS



7:30 Eastern Standard Time

WJZ WBZ WBZA WBAL
WSYR WMAL

HOUSEHOLD FINANCE CORPORATION
CHICAGO • Offices in 112 leading cities

RADIO GUIDE Presents

HENRY PATRICK

IN

"SONGS of ROMANCE"

WITH

ROGER MOOREHOUSE

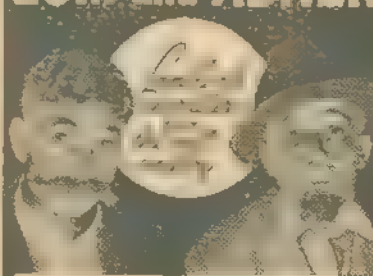
WIP

Every

Week-day—12:45 p.m.

Sunday—8:00 p.m.

Famous Network Stars LUM and ABNER



NOW ON
WLW—7:15 E. S. T.
WGN—8:30 C. S. T.
WOR—9:30 E. S. T.
WXYZ—9:30 E. S. T.

EVERY EVENING EXCEPT
SATURDAY AND SUNDAY

HORLICK'S
THE ORIGINAL
MALTED MILK

"ON HIS BACK" yet
HE \$10000
GETS 10000
FOR 2 YEARS
FOR ONLY 1c A DAY

STERLING CASUALTY INSURANCE CO.
2014 Insurance Center Bldg. Chicago, Ill.

FREE
INSPECTION
Send No Money

SONGS WANTED FOR RADIO BROADCAST NEW WRITERS INVITED

Cash payments will be advanced to writers of songs, if used and published in "The Orchestra World." Send us any of your material (words or music) and you will be found suitable for radio entertainment. RADIO MUSIC GUILD, 1111 Broadway, New York

7:15 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

WJZ WBZ WBZA WBAL
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WJZ WBZ WBZA WBAL
WSYR WMAL

Tuesday, Oct. 9

Continued from
Previous Page

9:00 P.M.
★ CBS—Ben Bernier's Orchestra
WJZ WBZ WBZA WBAL
WSYR WMAL

9:15 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

9:30 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

9:45 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

10:00 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

10:15 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

10:30 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

10:45 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

11:00 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

11:15 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

11:30 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

★ CBS—Water O'Keefe Orch.
WJZ WBZ WBZA WBAL
WSYR WMAL

10:30 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

10:45 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

11:00 P.M.
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WSYR WMAL

11:15 P.M.
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WSYR WMAL

11:30 P.M.
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WSYR WMAL

11:45 P.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

12:00 A.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

12:15 A.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

12:30 A.M.
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WSYR WMAL

12:45 A.M.
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11:15 P.M.
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WSYR WMAL

11:30 P.M.
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11:45 P.M.
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WSYR WMAL

12:00 A.M.
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12:45 A.M.
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1:00 A.M.
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WSYR WMAL

1:15 A.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

1:30 A.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

1:45 A.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

2:00 A.M.
WJZ WBZ WBZA WBAL
WSYR WMAL

Programs for Wednesday, October 10

Star ★ Indicates High Spot Selections

[illegible][illegible][illegible][illegible][illegible]

Year	Percentage
2008	~15%
2009	~25%
2010	~35%
2011	~45%
2012	~55%

Programs for Thursday, October 11

Star ★ Indicates High Spot Selections

6 30 A.M.
W...
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6 45 A.M.
NBC... WEAF WEEI
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7 00 A.M.
W...
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7 15 A.M.
W...
7 30 A.M.
NBC... WBAL
...
7 45 A.M.
NBC... WEAF
...
8 00 A.M.
NBC... WESH
...
8 15 A.M.
NBC... WJZ WBZ
...
8 30 A.M.
NBC... WFFF
...
8 45 A.M.
NBC...
9 00 A.M.
★ NBC Breakfast Club WJZ WBAL
...
9 15 A.M.
NBC... WABC
...
9 30 A.M.
NBC... WJZ
...
9 45 A.M.
NBC... WJZ
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10 00 A.M.
NBC... WJZ
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10 15 A.M.
NBC... WJZ
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10 30 A.M.
NBC... WJZ
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10 45 A.M.
NBC... WJZ
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11 00 A.M.
NBC... WJZ
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11 15 A.M.
NBC... WJZ
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11 30 A.M.
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11 45 A.M.
NBC... WJZ
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12 00 P.M.
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12 15 P.M.
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11 00 P.M.
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11 15 P.M.
NBC... WJZ
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11 30 P.M.
NBC... WJZ
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11 45 P.M.
NBC... WJZ
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12 00 A.M.
NBC... WJZ
...

[illegible][illegible]

WFLA - Florida Beauty, Foods
 WFLA Market Reports
 2:45 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 3:00 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 3:15 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 3:30 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 3:45 P.M.
 KDKA - State of the South Women
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 4:00 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 4:15 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 4:30 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 4:45 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 5:00 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 5:15 P.M.
 NBC - The Voice of the South WEAF WWSH
 ABC - The Voice of the South WJZ WMAL
 WFLA - The Voice of the South
 WFLA - The Voice of the South
 WFLA - The Voice of the South

[illegible]

**more
strength
less noise**
... on all-wave
sets with new RCA



BEN BERNIE
The "Ol' Malt-tease" with his sunny personality and all the lads are back on the air via the NBC-WEAF network Tuesday (as of yore) Ben and his perennial sponsor have inaugurated a new feature in the presentation, weekly, of an unknown artist. Same old hour, 9 p m. EST

his stand in favor of Clyde Luck, on the night when "Daisy Face" the erstwhile Miss America comes to New York and a fat radio commercial account for some of the exclusions in that contract. Miss Luck may well take advantage of a situation like this.

"Way Kyser follows Hal Kemp into the Blackhawk" writes W. C. Burnett of Tryon, North Carolina. "Both Kemp and Kyser are graduates of the University of North Carolina, classes of '23 and '27 respectively. Most members of both orchestras are either graduates of or former students at the university. Kyser was probably the most

PAUL H. MOND and president of the Cleveland Golf Club in Cleveland, Ohio, is a spot welder with the American Cyanamid Co. in Columbus, Ohio, who is threatened with deportation if he does not leave the country. He has been indicted for a spot welder in the Realm of

FLORENCE RICHARDSON and her Mother Blanche entered the New York Hotel with purpose with WOR and ANSWER. They from the Pompeian Hotel in the Hotel White all Mrs. Richardson is out to settle the first that has entered the city is to help the City. Father's place is others of her sex.

Write Mary for your spare time copy and
I will send you interesting work. You
can do necessary free literature. Write
to me when you are ready.

TYPISTS' ASS'N, 1751 Hunter Bldg.,
CHICAGO

LEE LAWRENCE

WITH

DOROTHY ALLINSON
Pianist

WLIT

Monday—and—Friday
5:15 p.m.

\$1.00 Treatment for Only 25c

Only Essence of Garlic Powder Tablets
valuable for reducing high blood pres-
sure. Guaranteed safe and effective on
money back. Tablets specially coated.
No odor, No taste, No drugs.

Send 25c only for regular \$1.00 box—full 4 weeks supply. This is a special offer to new customers only. We send helpful suggestions for sufferers from high blood pressure with order.

Address Dept. 513 VITALIN PRODUCTS, 500 N. Dearborn, Chicago



**SUBSCRIBE to
RADIO GUIDE**

Continued from
Preceding Page

Programs to Be Heard

8 00 P.M.
-Easy Acc. sketch WABC
-WMM
-O Henry Stories WJZ WBAL
-Values Variety Hour
-WBH WCH WY WHI
-WB WTIC WRN
-WB WBM

8:15 P.M.
WJAS WEA WNCN WDRC
We Star Line WMVA WFRO
Will WeMm
What's Your Pick now
Countdown of Hits
A... ..
8:30 P.M.
The
WJAS WNCN WL WJAS
... .. WJZ
... .. WILLIAM
get WMCA
WMAI WIP WTM
Play Me WPRO
WIP WeMm
Live ... Box Colony
Dance
8:45 P.M.
... .. WMCA
WTLN WIP WeMm
Al and Pete sing
directed by Bruce bassy
Melinda Remington (NHC)
Leth Stevens' Harpocrates

9.00 P.M.

★ NBC—Death Valley Days drama
WJZ WMIL KDKA WJOL WJAH
WBZ

★ NBC—Captain Henry's Show Boat:
Lanny Ross tenor WFAP WEEI
WEC WGY WKXA WJSH WFI
WTIC

★ CBS—Walter O'Keefe Glen Gray's
Orch. WABC WMAC WDRC WCAU
WJSY WYOO WYAS

ABN—Pan American's, orch.: WMXA
WPHO WIP

9 15 P.M.
WOR-Larry Taylor, to tone
9 30 P.M.
★ CBS-Fred Waring's Orchestra:
WABC WJAC WJHC WJAS WJJO
WJSV W 4
NBC-Musical Kees WIZ WJAM
WJAL WJZ WJCA
ABC-Pedro y los Ananes WJCA
WPRD WTNJ W 4 W 5 BM
WOR-HORLICKS MALTED MILK
Presented by Wor and ABC

9:45 P.M.
WOR - W... A ... L...
10:00 P.M.
★ NBC—Paul Whiteman's Orchestra:
WLAF WLH WLJ WLY WLW
WHC WHF WHG WVA
★ CBS Forty Five Minutes in Holly-
wood, Preview of Last Current
Pictures, Screen Stars in Person,
Hollywood Music by Mink Warnow,
Gossip by Cal York. ABC WCAN
WJAS WORO WDRB WNAC WTSP

NBC-Parade of the Producers WJZ
WMAL WBAL WHAM KDKA
AB-The Mervyn Snow dramatic
sketch WMCA WPRO WTNJ WEF
WGBM
WBZ-Artist's Renaissance
10:15 P.M.
WOR-Helen Reed
10:30 P.M.
ABC-Feenough Is a Wife WMAL
WBAL WHAM KDKA WBZ
ABY-Mingus Chorus 5:00 Muz
calle WMCA WPRO WTNJ WEF
WGBM
WOR-Vladimir I. Luthy 10:00 P.M.
Our country

CBS-Fry and Brown
 WABC WMA WAB WIA WIRC
 WCA WOKO
 KIKI Singers
 WMA-Musical People
 11.00 P.M.
 NBC-Lewis and Ray, Co. SONGS
 WEA WFI WGY WSH
 CBS-Vera and ... WABC WIAS
 WAB WOP WSV
 NBC-Den ... Osh WJZ
 WIA WBAL WMA WMA

ABC—Voice of Reason WMA
WPRO—WIN WIP WCHM
KDKA—Dance Orchestra
WB—Sports Review
WCAT—A-Z Chart
WTEL—Scores Current Events
WGY—Charles Boulevarde Orchestra
WLV—Concert Hour
WVAC—News
WOR—Russian Art Orchestra

JUN 15 PM.
CBS—Horn, Buses On WABC
WAS WAS WMAC
NBI—Incar (trafic) Orgz t WJF
WELI WIL WBC WSM WI
NYC Dull t O c r KKA
WHAM
AB—Dine t T 12 A M WMCA
WPRO WTN WIP WeBM
WBZ—Lc Pm, Orchestra
WAL Buls Hiss Orph
WGN—Mus Pgm
WOL—B... ..

11:30 PM.
 NBC D'Oroz Brothers On h WFAP
 WFLW MASH WFL WFL WEET
 CBS—Joe Haymes' Orch WABC
 WDRC WABC WFLA WFLA
 NBC—Judy Chicago's h WJZ
 WHAM WHAM WMM WMM WFLA
 KDKA—40's Job
 WFLW—Dino Crocetti's
 WOR Phil's h h h h
 12:00 Mid.
 NBC George Heger's h WJZ
 WFLA WMM WFL WFL WHAM

CBS-Capitol News at Noon WABC
WCAU-WABC World Watch WJAS
NBC-Evening Mail at 5 WEAF
WFEI-WABC World Watch
WABC-Florida World Watch
12:15 A.M.
WABC-Florida World Watch at 12:30 A.M.
12:30 A.M.
NBC-Florida World Watch at 12:30 A.M.
WJZ-NBCA WJZ
CBS-Florida World Watch at 12:30 A.M.
WJZ-WABC World Watch
NBC-Florida World Watch at 12:30 A.M.
WJZ-WABC World Watch
1:00 A.M.
CBS-Buddies Welcome at 1:00 A.M.
WABC-Missing Persons Reports

Programs for Friday, October 12

Star ★ Indicates High Spot Selections

6:30 A.M.
WVA - Morning News
WNAC - Sunrise Special
6:45 A.M.
NBC Health Exercises WJAF WFII
WGY WFII
WOR - from Classes
7:00 A.M.
ABS - Morning News WMCA
KDKA - Morning News
WJZ - Morning News
WAT - Morning News
WNY - Morning News
WNY - Morning News
7:15 A.M.
WNAC News
7:30 A.M.
NBC - Morning News WJZ WMAL
WBAL
CBS - Morning News WABC
ABS - Morning News WMCA
WNAC - Morning News
WOR - Morning News
7:45 A.M.
ABS - Morning News WJAF
WJZ
NBC - Morning News WJZ WBAL
WEEI - Morning News
WNY - Morning News
WHAM - Morning News
WNAC - Morning News
8:00 A.M.
NBC Organ Rhoads WJAF WFII
WJZ WFII
CBS - Morning News WABC
NBC - Morning News WJZ WBZ
KDKA - Morning News
ABS - Morning News WMCA
WEEI - Morning News
WGY - Morning News
WHAM - Morning News
WJZ - Morning News
WNAC - Morning News
WOR - Morning News
8:15 A.M.
NBC The Morning News WJZ WBAL
WBZ KDKA WMAL WHAM
ABS - Morning News WJAF
WJZ
WCSH - Morning News
WEEI - Morning News
WJZ - Morning News
WOR - Morning News
8:30 A.M.
NBC Chorus WJAF WGY WCSH
WEEI WFII WJZ WRC WLV
WNY
CBS - Morning News WABC
NBC - Morning News WJZ
WHAM KDKA WBAL WMAL
ABS - Morning News WMCA
WPRO
WBZ - Morning News
WJZ - Morning News
WOR - Morning News
8:45 A.M.
CBS - Morning News WJAF
WJZ
ABS - Morning News WMCA
WNY
WBZ - Morning News
WOR - Morning News
9:00 A.M.
NBC Herman and Banta WJAF
WRC
CBS - Morning News WABC
WJZ WRC WJAF WNY WJZ
NBC - Morning News WJZ KDKA
WBAL WBZ
ABS - Morning News WMCA
WPRO WJZ WIP WBM
WNY - Morning News
WJZ - Morning News
WNY - Morning News
WJZ - Morning News
WNY - Morning News
WNY - Morning News
9:15 A.M.
NBC - Morning News WJAF WCSH
WRC WEEI WGY WLV WJZ
CBS - Morning News WABC
WJZ WRC WJAF WNY WJZ
WNY
NBC - Morning News WJAF WBAL
WBZ - Morning News WJZ WRC WJZ
WNY WIP WBM
ABS - Morning News WMCA
WNY - Morning News
9:30 A.M.
NBC - Morning News WJAF
WJZ WRC WRC WJZ
ABS - Morning News WJAF
WNY
KDKA - Morning News
WGY - Morning News
WJZ - Morning News
WNY - Morning News
WNY - Morning News
9:45 A.M.
NBC - Morning News WJAF
WJZ WRC WRC WJZ
ABS - Morning News WJAF
WNY
KDKA - Morning News
WJZ - Morning News
WNY - Morning News
WNY - Morning News
WNY - Morning News

WYAC—Voice Minded Quintet
WOR—N.Y. State Adult Education

10.00 A.M.

CBS—D. P. ... WABC WOKO
WDR—... WJAS WJSV
NBC—... Gospel Sing-
er ... WKBA WMAL WRVA
WBZ ... WLW
AB—... WMCA WPRO
WTNJ WIP WBGM
WYAC—Voice of Apothecary
WOR—John McKeever, baritone; Or-
chestra.

10.15 A.M.

CBS—Bill and Ginger WABC WOKO
WYAC WJSV WCAU WJAS
NBC—Hazel Arth contralto: WJZ
WHAM WBZ WMAL
NBC—... WFAP WEEL
WRC WGY WCSH WRVA WLW
WFL ...
AB—... WMCA WPRO
WTNJ WIP WBGM
WKBA—Society Forum
WBAL—... House
WOR—How We Sing 'Em Zerlin

10.30 A.M.

CBS—Mae Carley priestess WOKO
WYAC WJSV
NBC—... WJZ WBAL
WMAL WKBA WRVA WBZ
CBS—... WABC WDRC
WCA WLAB
NBC—... tenor WEAF WRC
WCSH WLW
AB—... WMCA WPRO
WTNJ WIP WBGM
WEEL—Bell Catalogue organist
WGY—Market Basket
WHAM—Mr. Parley Buyer
WLW—Jack Berch and Musical Group
WYAC—Sam Allgood, violin; Warren
WCR—Irene Romance of Foods

10.45 A.M.

NBC—Betty Crocker WEAF WEEL
WCSH WLW WGY WRC WRVA
WLW
CB—The Three Fias WABC WJAS
WDR—... WJSV WAU
NBC—News, Room Kitchen WJZ
WMAL WKBA WHAM
AB—Melrose Beauty School WMCA
WPRO WTNJ WIP WBGM
WBAL—Fare Home
WBZ—Curry Joe songs

11.00 A.M.

CB—Cooking Closeups WABC WOKO
WYAC WDRC WCAU WJAS WJSV
BT—Henry Morgan the Buccan-
eer ... WJZ WEAF WLW
AB—... WMCA
WPRO WTNJ WIP WBGM
WCH—Morning Patrol NBC
WOR—What to Eat and Why

11.15 A.M.

CBS U.S. Army Band WABC
WYAC WDRC WJAS WCAU WJSV
WOKO
AB—Morning Parade, Morten Bell et
al., ... WPRO WTNJ
WIP WBGM

11.30 A.M.

AB—Della Couper WMCA WPRO
WTNJ WIP WBGM
WKBA—Pops ... Orchestra
WYAC—... Po Impressions
WOR—Patsy Cline, songs at piano

11.45 A.M.

CBS—The Cadets WABC WJAS
WJSV WYAC
AB—... WMCA
WPRO WTNJ WIP WBGM
WCAU—Eddie Stepper
WOR—Around the Wheels of Events

Afternoon

12.00 Noon

NBC—Patricia Keefe WEAF WCSH
WRC WEEL WGY
CBS—Voice of Experience WABC
WYAC WDRC WCAU WJAS WJSV
NBC—Edith and Hadji WJZ WRVA
WBZ WKBA
AB—... WMCA
WPRO WTNJ WIP WBGM
WHAM—Taste Treat
WOR—B...

12.15 P.M.

NBC—H... WEAF
WRC WEEL WHC WLW
CB—Betty Barthell, singer WABC
WAAB WCAL WOKO WDRC WJAS
WJSV
NBC—Charles Sears, tenor: WJZ
WMAL
WKBA—Musical Reports
WJAM—Music Program
WBZ—... Songs
WYAC—... Flashies
WGY—Ma and Pa
WHAM—...
WLW—The Little Voice, trio
WYAC—News

WJZ Mrs. L... .. on in Sense
 WJZ
 12 30 P.M.
 NBC L... & L... Hour WJZ
 WMAL WBZ KDKA WBAL WRVA
 WJAM
 CBS A... .. Orchestra: WABC
 WJZ... ..
 AB... .. WEAF WLIT
 WB... .. WJSH
 ABS... .. WMCA WPRO
 WTNJ WIP WCBM
 WEEL-Ste... Exchange Quotations
 WGY-F... ..
 WJSV-T... .. Agent Says
 WMAL-The Stoppers Exchange
 WOL-S... .. best
 12 45 P.M.
 ABS-M... .. Ensemble
 WMAL WPRO WTNJ WIP WBZ
 WJSH-N... ..
 WEEL-A... of This and That
 WGY-The... ..
 ★ WIP-RADIO GUIDE PRESENTS
 WJZ... .. of R...
 WMAL-R... .. Moorehouse
 WJSV-A... .. Orchestra (CBS)
 1 00 P.M.
 NBC-Markets and Weather WJZ
 CBS... .. extra WABC
 WOKO... .. WDRB WAB
 NBC... .. Ensemble WFI
 WJSH-WJZ
 WEEL-The Friendly Kitchen Observer
 WGY-Brat... ..
 WJSV-A... ..
 WJW-A... .. and Wayne
 1 15 P.M.
 NBC-P... .. Doctor, sketch WJZ
 WEEL-WIP WJZ WGY WFI
 WJSH
 ABS-Reflections, Sad Schwartz
 WMCA WPRO WTNJ WIP WCBM
 WJZ-C... .. Hall, Orch. (CBS)
 WRVA-C... .. Farm Notes
 1 30 P.M.
 NBC-V... .. WJZ WMAL
 KDKA WBZ WBAL
 CE-A... .. Leaters Orch. WABC
 WMAL WMCA WJZ WJSV WOKO
 WDRB
 NBC-A... .. WEAF WJZ WJSH
 WJZ WEEL
 ABS-Back... .. in Welfare WMCA
 WPRO WTNJ WIP WCBM
 WGY-The... ..
 WMAL-S... .. of the Air
 WJZ-Theater Club of the Air
 WRVA-Market Reports
 1 45 P.M.
 NBC-W... .. Music WJZ WBZ
 WMAL
 (B... .. Freedom vs. Boston
 WABC WDRB WOKO WNAC
 AB-W... .. Songs WPRO WTNJ
 WIP WCBM
 ABS-The Ragmuffins WMCA
 KDKA-L... .. Orchestra
 WBAL-The Book... ..
 WGY-M... .. Program
 WJZ-V... .. G... .. piano
 WRVA-S... .. Piano
 2 00 P.M.
 NBC-M... .. of Speech WJZ WRC
 WJSH WJZ WGY WJZ
 ABS-M... .. WMCA
 WPR WTNJ WIP WCBM
 WJZ... ..
 WBZ-L... .. Project
 WMAL-W... .. Club of the Air
 WJZ... .. the Air
 WJZ Dr... ..
 2 15 P.M.
 NBC-M... .. WJZ
 ABS-J... .. WPRO
 WTNJ WIP WCBM
 WGY-H... .. Chats
 WMAL-S... .. of the Air
 WJZ-M... .. of Speech (NBC)
 WJZ-R... .. Orchestra
 2 30 P.M.
 NBC-The... .. WJZ WRC
 WJZ WEEL WJSH WJZ
 NBC-Home Sweet Home WJZ
 NBC-Sm... .. WBAL WMAL
 WJAM
 ABS-R... .. of... ..
 WMCA WPRO WTNJ WIP
 WCBM
 KDKA-Home Forum
 WBZ-A... .. School
 WMCA-A... ..
 WJZ-A... .. on Parade
 WJZ-F... .. Food
 2 45 P.M.
 NBC-G... .. WEAF WJZ
 WJSH
 ABS-A... .. F... ..
 WJZ WMAL WBAL WJZ
 WJZ... .. of the Air
 WJZ... ..
 3 00 P.M.
 ABS-M... .. WJZ WRC WGY
 WJZ WJSH WJZ WJZ
 ABS-J... .. WJZ WMAL
 WBZ-KDKA WJAM

ABC—Flood Letcher B. Her., "Birds"
WMV-WPRO WJW WJP WCBM
WBAL—Peters Recalls
WNH—Young Players
WOL—Announcer
3.15 P.M.
NBC—D. W. M. NEAF WFET
WBC WHI WTIC WGY WCSh
AB—How M. ... WM A
WPAO WTU WIP WCBM
WBZ—B. ... Authors
WCAL—E. ... Uptairs
3.30 P.M.
NBC Women's Radio Review WEAF
WRC WSH WEEL WTIC WGY
WEI
AB—Sports, Sport, Orch. WMV
AR—T. ... Writers WJR WINJ
W P CBM
WNH—P. ... R. al
WOL—Radio Carle Club
3.45 P.M.
WNH—News
WOL—... Report ...
4.00 P.M.
NBC Roy and Bob WJZ WBAL
WBZ KDKA WHAM WMAL WGY
WPVA WSH
NBC Master Music Hour WEAF
WHI WL WCH
W A B. ...
WFET ... Quotations
WNH—... ICBS
WOL ... death talk
4.15 P.M.
NBC ... artists:
WJZ WBZ WMAL WBAL
KDKA ... Fadons
WEI Musical Turns
WGY Book News
WHAM—News
WLV George Dorn vocalist
WOR—Larry Roberts tenor
WRVA Master Music Hour (NBC)
4.30 P.M.
NBC—Arrie Roselle soprano WJZ
KDKA Marcel Reports
WBAL Paula Homans contralto
WBZ ...
WCAL—Pres. ... Orch. (CBS)
WYLS—Loring Short and Harmon
WEEL—Master Music Hour (NBC)
WGY—Singer
WHAM—B. ... Program
WLW Life of Mary Southern
WOR Kate La Ross Orchestra
4.45 P.M.
NBC—General Federation of Women's
Clubs WJZ WRVA KDKA WMAL
WBAL WHAM
WGY—... Reports
WIIF—Master Music Hour (NBC)
WOR—... Your Home' talk
5.00 P.M.
CBS—Ge. ... Fire' WABC
WJAZ WDR WAAB
NBC—Broadcast from London, WEAF
WTR WR WCH
NBC—Al Polaris Gang WJZ WMAL
WBAL
KDKA—Memories
WBZ—News
WAL ... Adventures
WEE ...
WGY ...
WHAM ...
WNY ...
WOR—We are Music Moments
WRVA ...
5.15 P.M.
CBS—Joy ... WJW WOKO
WCA WTAS WSY WAAB WDTC
WBZ—Lake Huron color WJZ
WBAL WHAM
NBC—T. ... Shooters
WEAF Will. WL WCH WGY
WLW
KDKA Kiddies Club
WBZ—Supper Jim's Shop
WLIT—RADIO GUIDE PROGRAM
with Lee Lawrence, Dorothy Allen
don't miss
WOR—Robert R. ... Talk
5.30 P.M.
NBC—Singing Lady WJZ WBAL
WBZ KDKA WHAM WLW
CBS—Jack Armstrong WABC WOKO
WTU WDP WAL WAAB WJ-V
NBC ... Interviews
WEAF WTU WTU WEI WLIC
AB—... Early WMV
AR—... WPRO WJW
W P CBM
WG—Music ...
WNAC—Monday Meet
WOR Peter Ross Western Drama
WRVA ... sports
5.45 P.M.
CBS—R. ... WABC
WCA WTAS WSY WAAB WDTC
WBZ—Lake Huron color WJZ
WBAL WHAM
NBC—T. ... Shooters
WEAF Will. WL WCH WGY
WLW
KDKA Kiddies Club
WBZ—Supper Jim's Shop
WLIT—RADIO GUIDE PROGRAM
with Lee Lawrence, Dorothy Allen
don't miss
WOR—Robert R. ... Talk
5.30 P.M.

[illegible]

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Programs for Saturday, October 13

Star ★ Indicates High Spot Selections

6:45 A.M.
6:45 A.M.
7:00 A.M.
7:15 A.M.
7:30 A.M.
7:45 A.M.
8:00 A.M.
8:15 A.M.
8:30 A.M.
8:45 A.M.
9:00 A.M.
9:15 A.M.
9:30 A.M.
9:45 A.M.
10:00 A.M.

[illegible]

12:20 P.M.

CBS—Ar...
WAB WIA...
NBC—...
WLV WLL WHC
NH...
WOR—...
ABC—...
WIN...
WB...
WT...
WY...
WNA...
WOR—...
12:45 P.M.
ABC—Three Blue Chops WMCA
WPRO WTJ WIP WCBM
KDKA—Dance Orchestra
WNH—News
WOR—Katie's Cooking Class
1:00 P.M.
NBC—Dan Brunesco's Ensemble
WEAF WRC WCH WFI WEEL
CBS—George Hads Orchestra WABO
WMA WLA WDRE WAAB
NBC—Fare Beyond Program WHAM
WHC
ABC—Ted Bink's Orchestra WMCA
WPRO WTJ WIP WCBM
WGJ—Stuck Records
WJSV—Afternoon Raychins
WLW—Sweet and Warm songs
WOR—Dance Orchestra
1:15 P.M.
CBS—George Hads Arch WJAS
WJSV
WGJ—Jan Brunesco's Orch (NBC)
WHAM—News Agricultural Forum
1:30 P.M.
NBC—Dick Fellers Orchestra WEAF
WILL WL WSH
NBC—Vic & Nabe WJZ WRVA WBZ
WMAL WHAM KDKA WBAL
CBS—Eddie Veda's Ensemble WABO
WEAT WDBQ WJIS WAAA WDRE
WNAC WJSV
ABC—Dance Orchestra WMCA WIP
WPRO WIN WCBM
WGJ—The Vocalists
WOR—Heater at the Air
1:45 P.M.
NBC—Western Music WJZ WMAL
WHAM
WIP WCBM
ABC—The Radio Affair WMCA
KDKA—Dance Orchestra
WBZ—Club
WGJ—Musical Program
WOR—Rock and Roll
WIK—Jack Fellers' Orch (NBC)
2:00 P.M.
NBC—Rex Buttes Ensemble WFAP
WILT WNC WHC WGY WSH
WELL
CBS—Frank Sinatra's U.S.A.
S.C. WABO WORO WAAB
WMA WDFC WWS WJVS
ABC—Jack Elliott sports WMCA
WPRO WTJ WIP WCBM
WNAC—The Yalkee Mixed Quartet
WOR—Gus Stearns Orchestra
2:15 P.M.
NBC—Scandinavian Quartet WJZ
WMAL WBZ
ABC—Harmonia Harmonizers WMCA
WPRO WTJ WIP WCBM
WNAC—Stretch Personal Mystery
2:30 P.M.
NBC—Don Peters Organ WJZ WBZ
WRVA WBAL WMAL KDKA
WHAM
NBC—Gene Besters' Orchestra
WEAF WFL WCH WHC WIF
WFI WGY
ABC—Piano & Organ Concertos
WMCA WPRO WTJ WIP WCBM
WOR—Fashion, Beauty, Food, Child
Training
2:45 P.M.
WNAC—Football Game
3:00 P.M.
NBC—Tommy Tucker's Orchestra
WJZ WMAL WHAM WRVA WBAL
KDKA WBZ
NBC—Radio Panel drama WEAF
WRC WCH WGY WFI WHC WLW
WEL
ABC—Dance Orchestra, WMCA WIP
WPRO WTJ WCBM
WJR—Ansel Ensemble
3:30 P.M.
NBC—Week End Review WEAF
WRC WFL WFI WCH WRVA
WHC WEEI WLW
NBC—Saturday Singers WIZ WBZ
WBAL WHAM KDKA WMAL
ABC—Sports, Sports, Bob Harding's
Orchestra WMCA
ABC—Entertainment WCBM WPRO WTJ
WIP WCBM
WOR—Showcases vocal trio

[illegible][illegible]

(Continued from Page 11)

abandoned. It happened like this: State troopers Wurzburg and Christiansen had been told to blockade the spot at which Highways 10 and 37 cross, near Baldwin. They stopped and questioned every outward-bound car and man. This same procedure was being followed by other officers at scores of other intersections. Just at dusk the two troopers noticed a car that approached them, stopped—and then seemed to vanish. They dashed down the road. There was a 1931 black Buick sedan. Its motor was red hot! In the front seat lay a bullet-proof vest. In the back seat were \$86,585 in non-negotiable securities. The car bore an Indiana license.

Here was news—and the air hummed with it! Swiftly, the car was identified as as one just recently stolen in Indianapolis after a gunfight with the Indianapolis police. It also had been used by four men who had held up a gas station in Kalamazoo. Said Station WRDS:

"To all civilian listeners in north and central western Michigan. Four desperate killers are at large. Don't open your doors to strangers tonight. These are tough boys... tough, tough boys!"

Car Commandeered

Meanwhile, what were the killers doing? Their car abandoned, it was necessary that they steal another.

Three miles east of Baldwin lives Peter Hollenbeck, a farmer. Peter was sitting at home, alone. Suddenly his front door burst open, and four tense men came in, guns in their hands.

"We're takin' your car!" snapped the leader, his blazing blue eyes watching Hollenbeck for a single hostile move that would have been the signal for his death. The farmer shrugged, handed over his keys. The thugs took his rifle and shotgun, some ammunition, and gave him ten dollars.

Hollenbeck waited till they had driven away in his 1928 Chevrolet, then ran to the nearest police picket and reported. "There's only three gallons of gas in the car," he said, "and they took the wrong sized ammunition for the guns!"

Now the four desperadoes headed south from Baldwin. But they hadn't gotten very far before radio had caught up with them—passed them. Said the voice of doom from Lansing:

"Car 2 and Car 24, attention! Those men have just headed south in a '28 Chevrolet coupe, license 103-6795. Stay where you are. If they keep their present course you'll meet 'em in about four minutes. These boys would rather fight than run. Accommodate 'em!"

Captain Ed Hansen and Corporal Freeman, cruising eight miles south of Baldwin, heard that message. And just a few seconds later, down the road towards them roared the Chevrolet.

"Br-r-r-r-r-r-r-r!" went the sub-machine gun of the police cruiser as Hansen depressed its muzzle. Glass flew, slugs tore through the stolen car—and then the machine gun jammed! The bandit car tore past, spitting flashes of fire and lead.

Lost at the Fork

Hansen and Freeman roared after them—lost them at a fork in the road.

Near Walkerville, the huge Colfax swamp stretches its many square miles of bleak desolation. The four badmen, shivering from fright and cold, made their way to it. They reached it—but not before a farmer's wife had seen them and reported to police. Troopers, encouraged by this authentic-seeming clue, dashed to

The Kaleva Killers

the scene. But the men had vanished.

Ben McGahan, farmer and crack-shot hunter, heard the radioed report of these things. He took down his deer rifle and stepped outside. He saw four men walking across one of his fields! When he approached them, they ducked into the swamp which borders McGahan's farm.

McGahan cuddled the stock of his deer gun against his cheek. There was a crack—and a bullet flew 160 yards to bring down Wayne Robinson of Indianapolis. The first of the four bandits had been caught.

Guards were placed at strategic points. And then, without waiting for the arrival of the vanguard of the vast army of pursuers—whose approaching headlights already were beginning to glow in the dark, rural sky—five men plunged into the swamp to make the arrest—or fight.

The little party of five searchers split up. Soon Trooper Hanson came upon the marks of bare feet in the snow! Then the rays of his powerful hand-lantern picked out three shivering men—crouching beneath one overcoat, behind a huge log.

"All right, boys!" shouted Hanson—pretending that he had an army at his beck and call. "Here they are!... Come on out, you guys, or we'll blow you apart!"

Cringing and whining, the three tough guys crept out. They were nearly dead from cold and hunger. Two of them had taken the soaking shoes from their wet feet to dry them—the shoes had frozen and couldn't be put on again. Hence the tracks of bare feet.

And the epilogue? Justice was even speedier than capture. The following Monday morning the three thugs—the fourth, later convicted, lay dangerously

wounded—stood before Circuit Judge Hal L. Cutler at Manistee.

"Henry Harland Shelton," said the judge, "Robert Frank Veneman, Elmer Zellars; you are cowards, and the only time you have an ounce of sand in your anatomy is when you are behind a gun." Then he sentenced them to prison for life. They are now in Marquette—the "Siberia of America."

The radio voice was right; their addresses will be known for a long time to come! And throughout all the State of Michigan, lonely farm families sleep nights with

greater security. They have seen what radio can do to unite a whole country side against crime!

In Next Week's Issue of

RADIO GUIDE

Last Bite of the Blonde Tigress

Who was the vicious blonde holdup-girl who loved to crash a blackjack upon the helpless heads of her victims? Who kicked the prostrate body of an old man, dying from the bullets of her mob? Radio found the answer to this true-life puzzle of crime—and so will you, in the next issue of RADIO GUIDE, dated Week Ending October 20.

SKINNY? FOR NEW POUNDS QUICK

HEIGHT 5 FT. 4 IN.
WEIGHT 120 LBS.

CLEAR SKIN

listen to this!

5 to 15 pounds gained in a few weeks with new double tonic. Richest ale yeast concentrated 7 times, combined with iron.

YOU "skinny", weak-looking folks who don't attract many friends—here's a new easy treatment that is giving thousands healthy flesh, alluring curves—in just a few weeks!

You know doctors for years have prescribed yeast to build up health. But now with this new discovery you can get far greater tonic results than with ordinary yeast—regain health, and also put on pounds of flesh—and in a far shorter time.

Not only are thousands quickly gaining beauty-bringing pounds but also clear skin, freedom from indigestion and constipation, new abounding pep and energy.

7 times more powerful

This amazing new product, Ironized Yeast, is made from special brewers' ale yeast imported from Europe—richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful.

But that is not all! This marvelous health-building yeast is ironized with 3 kinds of strengthening iron.

Day after day as you take Ironized Yeast tablets watch flat chest develop, skinny limbs round out attractively, skin clear—you're a new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If not delighted with the results of the very first package, money back instantly.

Only be sure you get genuine Ironized Yeast, not some inferior imitation.

Special FREE offer!

To start you building up right away, we make this FREE offer. Purchase a package of Ironized Yeast at once, cut out seal on box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body". Remember, results guaranteed with very first package—or money back. All druggists, Ironized Yeast Co., Inc., Dept. 7910, Atlanta, Ga.

Heals Pyorrhea Trench Mouth or Money Back!



Pictures show Mr. Backus before and after using P. T. M. Formula. He says: "I have used P. T. M. for four weeks and the pyorrhea has absolutely disappeared, leaving my teeth and gums in a normal, healthy condition—thanks to your wonderful remedy. My dentist could hardly believe such a change possible. I surely hope that the thousands of pyorrhea and trench mouth sufferers learn as I did, that at last there is relief from these dreaded conditions."—Paul Backus, Los Angeles, Cal. Don't lose your teeth! Use P. T. M. Formula, palatable, economical home treatment. Positively guaranteed to stop pyorrhea, Trench Mouth, Canker, Mouth Sores and restore your gums to health or money back. You be the judge—nothing to lose, your health to gain. It is a new principle, seasonally effective. If your gums are sore or bleed, your teeth loose or pus pockets have formed—use P. T. M. Formula. Even if it is in an advanced state P. T. M. gives you complete relief or your money back! Write now for full information. P. T. M. Formula Co., Dept. X-3 4016 Wilshire Blvd., Los Angeles, Cal.

FAT LOSE 5 to 15 POUNDS OR MONEY BACK!

No starvation diet, no strenuous exercise. Amazing little chewing gum mints called REDUCE-O-MINT melt away pounds of unbecoming fat from double chin, arms, legs and hips. Chew them anywhere like candy. Harmless to take. REDUCE 5 to 15 lbs. this month. Mail \$1. today for 30 day treatment. RUTH I. KAYE, Weight Control Expert 485 Fifth Avenue, New York City, N. Y.

ASTHMA HAY FEVER BRONCHIAL

SUFFERING OVERCOME—Quickly, Safely!

Ama-Gon, successful new California home treatment, overcomes suffering caused by paroxysms of Asthma, Hay Fever and Bronchial irritations. Absolutely SAFE for young or old. Ama-Gon quickly overcomes those awful wheezing, choking sensations and enables you to breathe FREELY, EASILY again. Promotes sound, restful sleep. We want YOU to prove its value to YOURSELF WITHOUT RISKING ONE CENT.

ACCEPT 8-DAY TRIAL OFFER

AMA-GON LABORATORIES, Dept. J-22, 1109 N. Vermont, Los Angeles, California. Accept 8-DAY TRIAL OFFER, and FREE Illustrated 16-page book about Asthma, Bronchial, Hay Fever paroxysms WITHOUT COST OR OBLIGATION.

Name _____ Address _____ City _____



Sleeps Soundly NOW!

"I suffered 15 yrs. with Bronchial Asthma paroxysms," wrote Mrs. R. Chavez, 280 S. Palm Street, Ventura, Calif., "Tried everything without relief. After using 1 1/2 bottles of Ama-Gon I feel like a new person. Got rid of my awful suffering and now sleep soundly all night long."

MAIL COUPON NOW FOR TRIAL OFFER AND FREE BOOK

They Should Know Their Stuff

(Continued from Page 3)

effort to bring him down, he made three distinct gestures as if to throw the ball—which he finally did. A teammate caught the oval and ran the remaining distance for a touchdown.

The announcing coop atop the stadium was a bedlam of excitement. A touchdown! A touchdown! They unlimbered their vocal ammunition and gave the listeners a thrilling account of the scoring play. They were left speechless and

dumfounded a few seconds later when the umpire motioned to recall the ball and refused to allow the touchdown.

Sure, I know that many persons have come to look upon a football star as a combination ice man, truck driver, ditch digger and riveter, with a body as big as a mountain and a brain the size of a peanut. He has been further described as dull witted, slow and phlegmatic. That being the case, how could a player-announcer be quick witted enough to

report all the rapid plays that occur in the sixty minutes of each game?

Well, maybe the ex-football star never will set the world afire with prodigious mental feats, but allow me to point out a few pertinent facts about your average gridiron celebrity.

In order to retain the privilege of being allowed to risk his neck for dear old Alma Mater, (we know there are some exceptions) he had to maintain a high scholastic standing throughout his playing career—a much higher standing than that required from the general student body. During his four years in school he studied the languages, mathematics, literature, history, public speaking and other cultural and academic subjects. He passed each and every academic requirement, in addition to taking what practically amounts to another full four-year course—football. Does this stamp him as being such a silly-willy?

Out on the Pacific coast the radio moguls are more liberal than they are in the East. Take the case of Lloyd Yoder, the All-American Carnegie Tech guard of 1926, who was afforded a radio opportunity, and made good with a bang. Lloyd is a great favorite with the sports listeners along the Golden Gate, and his discourses are accepted en toto, for the listeners know of Lloyd's athletic prowess and accept his statements as authoritative and final. Lloyd assisted in broadcasting the all-important Rose Bowl game, and gave a rattling good and accurate account of the game.

In the East, Eddie Dooley and Red Grange are at microphones. But they are only a small representation indeed.

How about that All-American football announcing staff this fall, Mr. Radio Official and fans? How about giving football broadcasting a New Deal?

8 INCHES OFF HIPS

Beauty Mold reduced my hips from 43 to 35 inches. I look 10 years younger. No fat bulges—clothes fit perfectly. I feel fine. Grace Blair, Akron, O. Beauty Mold instantly improves your appearance, corrects bad posture, reduces waistline as well as hips, restores youthful lines as fat vanishes. Loose, flabby abdominal muscles go back where they belong. Gentle massage-like action increases elimination and regularity in a normal way without use of harsh, irritating cathartics. You look and feel years younger.

SENT ON TRIAL

Let us prove our claims. No obligation. Write today for trial offer.

Landon & Warner 360 N. Michigan Ave. Chicago, Ill.

100 OTHER CASH PRIZES

1st PRIZE \$1000.00

HOW MANY FACES CAN YOU FIND

IN THE PICTURE BELOW?

Are You Smart Enough to Do It?

Yes—we are looking for smart people. We want smart people everywhere to help us advertise our business and distribute our products. We are going to award several thousands of dollars in big cash prizes to people everywhere. Prizes will be awarded to those who win in the prize distribution we will tell you about when we hear from you. See how many faces you can find.

Tell us in the coupon below and we will tell you how to win. Here's a lot of cash for someone. Would you like to have it? I am going to pay \$5,000.00 in big cash prizes to advertise our business quickly. Someone, maybe you, will receive new Buick Sedan and \$1,250.00 cash extra for promptness or if you win 1st prize and prefer all cash you get \$2,250.00. Answer quick.

SEND ONLY THE COUPON BELOW AND WE WILL TELL YOU HOW TO...

Win \$2,250.00

or Buick Sedan and \$1,250.00 Cash!

Surely you would like to have this magnificent prize. Think what you could do with all this money. It would come in pretty handy right now, wouldn't it? Then fill in the coupon below and we will tell you how you can win \$2,250.00.

We want people everywhere to know us and to share in this great distribution of money. Besides the first grand prize, \$2,250.00

including promptness, there are 100 other big cash prizes. The second grand prize is \$750.00 cash, third grand cash prize is \$600.00 cash and many others. Duplicate prizes paid in case of ties. Thousands of dollars more in Special Cash Rewards which we will tell you all about when we get your answer. This is your opportunity. Answer today.

Send No Money — Just Mail Coupon

Study this interesting picture and see how many of the faces hidden in the tree, clouds, etc., you can find. Some look straight at you, some are upside down—others are sideways. It is not as easy as some people may think, but don't give up—keep looking and you may find them. Mark them and send me quick with the coupon and I will tell you what to do to win first prize so you will receive the Buick Sedan and \$1,250.00 cash extra for promptness.

Many people have received big cash prizes from us. Some have received several thousand dollars. Names furnished on request. Now is your chance to win a big cash prize. Answer today and see for yourself. Oh Boy! What you could do with \$2,250.00 all cash at one time. I will be glad to pay it to you if you are adjudged the winner.

Hurry—mark the faces you find, send your answer quick. We will tell you how to win the \$2,250.00 prize.

SEND ANSWER QUICK

Remember, send not one penny with your answer—all you do now is to find as many faces as you can, and mail the coupon. We will answer you right away and tell you how you can win.

For PROMPTNESS

\$1,250.00 EXTRA

Send answer quick and we will tell you how to get \$1,250.00 extra cash for promptness.

The money to pay every prize is on deposit in a big strong Des Moines bank. Three prominent Des Moines business men will see that the prizes are awarded honestly and promptly. Get your share of \$5,000.00 in cash prizes, besides thousands of dollars in Special Cash Rewards. Over 100 prizes in all. Hurry! Just mark the faces you find and send with coupon right away. Some one wins—maybe you. Send your answer and see for yourself. Don't Delay!... Mail your answer today.

PARAMOUNT PRODUCTS, INC.

Dept. 10110
Des Moines, Iowa

DEPT. 10110 I found _____ faces.

My Name _____

Address _____

City _____ State _____

NEW LOW PRICES

2

GOOD YEAR
Firestone
Goodrich
U.S. AND OTHERS

THESE TIRES SURE DO LOOK GOOD

12 MONTH WRITTEN GUARANTEE BOND WITH EACH TIRE

YES AND THE YORK GUARANTY BOND PROTECTS YOU

LOWEST PRICES ON EARTH

TIRE USERS by thousands all over the U.S.A. vouch for LONG, HARD SERVICE, under severest road conditions of our standard brand Tires reconstructed by the ORIGINAL SECRET YORK PROCESS. OUR 18 YEARS in business makes it possible to offer tires at LOWEST PRICES in history with 12 month guarantee.—Don't Delay—Order Today

BALLOON TIRES			
Size	Rim	Tires	Price
20x4.40-21	2.15	30x3.50-18	\$2.95
20x4.50-21	2.35	30x3.75-18	3.25
30x4.50-21	2.40	30x4.00-18	3.35
28x4.75-19	2.45	29x5.50-19	3.35
29x4.75-19	2.50	30x5.00-18	3.40
29x5.00-19	2.85	31x5.00-19	3.40
30x5.00-20	2.85	32x5.00-20	3.45
30x5.25-18	2.90	31x5.00-21	3.65
30x5.25-19	2.95	32x5.00-20	3.75

REGULAR CORD TIRES			
Size	Tires	Price	Tubes
30x3	\$2.25	\$0.60	\$3.30
30x3.5	2.35	0.75	3.45
31x4	2.95	0.85	3.45
32x4	2.95	0.85	3.65
33x4	2.95	0.85	3.75
34x4	3.25	0.85	3.95

HEAVY DUTY TRUCK TIRES			
Size	Truck	Tires	Price
34x5	Truck	8 ply	\$4.25
34x5	Truck	8 ply	4.25
32x5	8 ply	Truck	7.95
32x5	10 ply	Truck	8.95
30x5	Truck	9.95	8.95
34x7	Truck	10.95	8.95
36x5	Truck	12.45	8.95
40x8	Truck	15.95	4.95

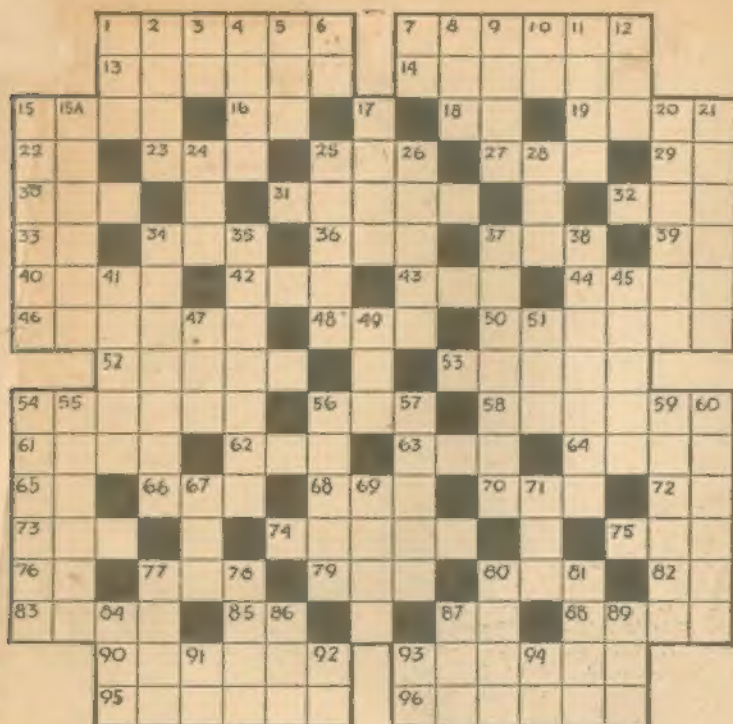
SEND ONLY \$1.00 DEPOSIT with each tire ordered. (\$4.00 deposit on each Truck Tire.) We ship balance C.O.D. Deduct 5 per cent if cash is sent in full with order. ALL TIRES BRAND NEW—GUARANTEED. Tires failing to give 12 months' service replaced at half price.

ORDER NOW BEFORE OFFER EXPIRES

DEALERS WANTED N.R.A.

YORK TIRE & RUBBER CO.
3855-59 Cottage Grove Ave., Dep. 3733 Chicago

Radio Guide's X-Word Puzzle



The solution to this puzzle will be published in next week's issue, in which you will find another absorbing puzzle

DEFINITIONS

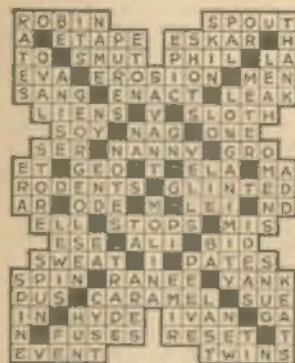
- HORIZONTAL**
- 1—... Melchior
 - 7—Lord
 - 13—The second of two things considered
 - 14—Busy
 - 15—Clever
 - 16—Editor (abbr.)
 - 18—Chemical symbol
 - 19—Male Quartet
 - 22—Sun God
 - 23—Tree
 - 25—Plead
 - 27—Dance step
 - 29—French article
 - 30—Ovary
 - 31—Priest
 - 32—Twelve
 - 33—Symbol for Aluminum
 - 34—Morose
 - 36—Constellation
 - 37—Contraction, he is
 - 39—Versus (abbr.)
 - 40—Fuse
 - 42—Before
 - 43—Professional charge
 - 44—To the leeward side
 - 46—Commences
 - 48—Institute legal proceedings against
 - 50—Rearward
 - 52—Walks
 - 53—Assert
 - 54—Select
 - 56—Gender
 - 58—Attire
 - 61—Scarce
 - 62—Not in
 - 63—To mistake
 - 64—Son of Seth
 - 65—Pronoun
 - 66—Opposite of night
 - 68—Possess
 - 70—Near relative (colloq.)
 - 72—Right (abbr.)
 - 73—Middle
 - 74—Rage
 - 75—Exclamation of disgust
 - 76—Latin conjunction

- 77—Bore
- 79—Large cask
- 80—Wooden pin
- 82—That is (abbr.)
- 83—Sow
- 85—Opposite 52 Horizontal
- 87—Parent
- 88—Prevaricator
- 90—Poorer
- 93—Having veins
- 95—Greater
- 96—Outstanding male radio personality

VERTICAL

- 1—Dwarf
- 2—Tardy
- 3—Near
- 4—News paragraph
- 5—Man's nickname
- 6—Comparative suffix
- 7—Better half of 87 Horizontal
- 8—Deed
- 9—Pace
- 10—Musical note

SOLUTION TO LAST WEEK'S X-WORD PUZZLE



- 11—Days preceding holidays or festivals
- 12—Soak flax
- 15—Visions
- 15A—Young eagle
- 17—Yield
- 20—Man's name
- 21—Exotic songstress, Gertrude
- 24—Pasture
- 25—Bundles
- 26—Orchestra leader, Ferde
- 28—Affirmative
- 34—Bombarded heavily
- 35—Demolish
- 37—Curers
- 38—Comedies
- 41—Hop Beer
- 45—Fruit
- 47—Knot
- 49—Employ
- 51—First name of city where WOAI is located
- 54—Chiefs
- 55—Having no keel upon the breastbone
- 56—Strong
- 57—Inert Gas
- 59—An Italian adventurer of the 15th Century
- 60—She sponsors Wayne King
- 67—Atmosphere
- 69—Radio station in Gainesville, Fla.
- 71—Frozen water
- 77—Mental conception
- 78—Waltz King
- 80—Bucket
- 81—Happiness
- 84—Cath measure
- 86—Born
- 87—Vegetable
- 89—Chemical suffix
- 91—Measure of area
- 92—Railroad (abbr.)
- 93—Initials of the leading CBS contralto
- 94—Initials of the senior baseball league

The Cover Girl

Merely thinking about Dorothy Lamour, the girl on this week's cover, makes you grow lyrical. She suggests a calla-lily with her tall and stately grace. She is tall as ladies go, measuring about 5 feet, six and one-half inches in height and weighing 115 pounds, which entitles her to the coveted description, slender. She hasn't always been just Dorothy Lamour as she is known to radio listeners. She was rich with name at the christening font, having been christened May Leta Dorothy Lamour. The "b" was dropped for the purposes of euphony, and for the subtle suggestion of *Lamour*. They didn't have to drop the letter for that. It's automatic with those who meet her.

Dorothy is just on the ragged edge of her teens. She was born in New Orleans on December 10, 1914. Her first professional engagement was with Herbie Kay's orchestra. The bond between them still exists. But a rupture is threatened because the movies are flirting with her. At the age of three, Dorothy was the "Shirley Temple" of the day. She has gray-green eyes, skin that is startlingly white, and dark, lustrous brown tresses. Always she has wanted to have them bobbed, but her mother and her self-appointed mentors have thwarted her at every turn. So now those locks reach almost to her knees; she wears them in a coronet braid.

RADIO GUIDE is paying
\$100 A WEEK
FOR LAST LINES TO

RADIO JINGLES

try your skill—it's free!

Winners of Jingle No. 9

Years ago I was told by my dad,
That my ear for all music was bad;
But my ear seems to say,
When I hear Bernie play,

1st Prize \$25 Sylvia Storey,
Sarnia, Ontario, Canada
"That's a treat
the old man never had."

2nd Prize \$15 Anne Fassett,
Cleveland, Ohio
"Golden strains to 'fin'
ears be could add."

3rd Prize \$10 Helen M. Smith,
New York, N. Y.
"Can't sell 'quarts' without
'U', Benny lad."

\$5.00 Prizes:

- | | |
|---|---------------------------------------|
| Evelyn Faux
Fl. Wayne, Ind. | Katherine M. Dower
Montpelier, Vt. |
| J. E. Reizenstein
Iowa City, Iowa | Mrs. H. Cruikshank
Concord, N. H. |
| Myron W. Johnson
Milwaukee, Wis. | Carol Jenkins
Philadelphia, Pa. |
| Henry B. Wier
Lomita Park, Calif. | Willard Rankin
Dayton, Ohio |
| Herbert E. Koenig
East Orange, N. J. | Gladys E. Eakins
Gurnee, Ill. |

Come on in! The Jingling's fine. It's easy as rolling off a log. Moreover, it's a chance to win some ready cash. All you have to do is write a last line for the jingle printed in the coupon and send it to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. \$100.00 in cash prizes awaits the persons who submit the best last lines for this week's jingle. Try it—yours may be the best of the lot.

THE RULES:

1. Each week until further notice, Radio Guide will print an unfinished "Radio Jingle." You are invited to write the last line for the jingle. Write anything you wish. The last line must rhyme with the first two lines.
2. Radio Guide will pay \$100.00 in cash prizes each week for the best last lines submitted for the jingle published that week. (See Prize List below.)
3. You may send in as many answers as you wish. Try to be clever. Originality will count. Neatness will count.
4. Mail your answers to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. Answers for this week's jingle must be in by 10 A. M. Friday, October 12th. Winners will be announced in Radio Guide as soon thereafter as possible.
5. This offer is open to everyone except employees of Radio Guide and their families. Answers will be judged by a committee appointed by Radio Guide. The committee's judgment will be final. In case of ties, duplicate awards will be given.
6. The use of the coupon in Radio Guide is suggested but not required. You may write your last line on the coupon or on a postcard or on any other piece of paper. Radio Guide may be examined at its offices or at public libraries free.

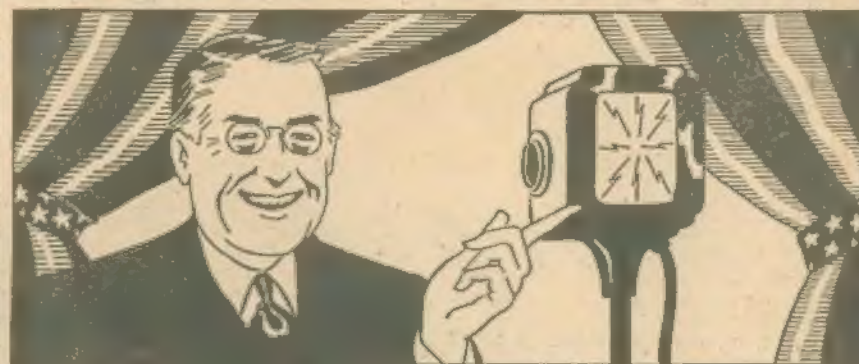
THE PRIZES

- | | |
|---------------------------------|-----------------|
| 1st Prize..... | \$25.00 |
| 2nd Prize..... | 15.00 |
| 3rd Prize..... | 10.00 |
| Next 10 Prizes \$5.00 each..... | 50.00 |
| Total..... | \$100.00 |

Radio Guide

AMERICA'S WEEKLY OF PROGRAMS and PERSONALITIES

CAN YOU WRITE A LAST LINE FOR THIS?



When Roosevelt speaks on the air,
I'm thrilled quite beyond all compare,
He's a great President,
And to me he has meant

Write your last line here

NAME _____
STREET ADDRESS _____
CITY _____ STATE _____

PEGGY ALLENBY

As She Appears Under the
MIKEroscope

By Fred Kelly

The wit and the stamina of the Irish, tempered by the langour and romance of old Spain—that's the combination which makes Peggy Allenby one of the stage's and radio's most dependable actresses (and one of their most lovable).

Not that Peggy, who is being starred again in the "Red Davis" serial and the renewed "March of Time" cast, originated in either of these romantic countries. As a matter of fact she was born in New York City 27 years ago, the ultimate in valentines for her delighted Dad and Mother on that memorable February 14.

The same unfathomed influence which has sent so many of our successful actresses to the convents for education got to work early on Peggy. She matriculated at the Villa Maria Convent in Montreal, Canada.

By successive steps she attended the Convent of the Sacred Heart, Manhattanville, N. Y., and St. Mary's of Notre Dame, South Bend, Indiana.

By this time she knew just about all that the nuns had to impart to her, and this, added to her natural flair for acting, prepared her for a debut on the stage. So—this little Peggy went to market.

Here theatrical tradition also overtook Miss Allenby, as she disregarded several opportunities of sorts to make her bow in one of those stout, old-time training grounds, a stock company.

It was at the Orpheum Theater in Memphis, Tenn. And still the sequence persisted.

Her next, and natural, venture was toward Broadway, where she made her way without the struggle which has been required of many who crash Manhattan. Of course, by the time Peggy was through that elaborate schooling and had wound up in the theatrical finishing schools radio had made great strides, and anyone with acting ability and a projectable personality found her chances multiplied by two. Nor did she overlook that possibility.

Her first New York engagement was in "The Little Spitfire," and she proved to be all that the name implied as she dashed from studio to studio attempting to sell her talents. Persistence won, and when all else failed she found her knowledge of the Spanish and Italian tongues an invaluable asset.

She was hired to do dialect parts over the air. Her linguistic accomplishments led to additional roles on both sustaining and commercial programs. Between the stock experience in Dixie and the day of her Broadway debut she had toured for a year with Leo Dietrichstein, and it was on his advice that she polished up her knowledge and use of foreign languages.

The movies have known her, also. Two of her most successful appearances in the films were with Frank Morgan and Spencer Tracy. Following her brief introduction to radio, she deserted the air temporarily to play a season in stock as leading lady for William Faversham and to tour, for a season, with Rod LaRoque and Vilma Banky.

Peggy is five feet, six inches tall, of the type which experts declare makes the most perfect fashion models. She weighs 125 pounds, has dark brown hair, a fair complexion and laughing dark eyes.

John McGovern is her hubby; furniture and rare perfumes her hobby.

Away from the rigors of the studio and the stage she goes in lustily, with expert skill, for swimming, golfing and flying.



PEGGY ALLENBY

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-fifth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

New Radio Language

By Howard Wilcox

An international language based on the musical scale, which is devoid of grammar or vocabulary and which is phonetically adaptable to all civilized languages, was introduced by station WBNX on Saturday, September 15, at 1 a. m. EST on a special DX broadcast for the Canadian DX Relay, a short-wave organization covering the United States, Canada, New Zealand and Europe.

Described by Leon Goldstein, publicity director of WBNX, the language was declared to be a medium for the exchange of ideas rather than a substitute for any language. Its alphabet, Goldstein explained, consists of seven notes of the musical scale, and was conceived by Carlos Spatari, an obscure musician. These notes, DO RE MI FA SO LA SI, form 960,799 different words, sufficient to provide for every contingency, and are grouped in a highly systematic manner which makes it possible to identify each word promptly.

The "Radio" language, Goldstein said, is concerned with thoughts rather than words, thereby eliminating the need for grammar, sentence structure or vocabulary. A half hour of study is all that is required to understand the language completely, he declared.

In the demonstration presented by WBNX, a message consisting of eight code words was given, which, it developed, was equivalent to 110 English words. The reason for this brevity, it was explained, is due to the fact that the conventional languages require more words to express a complete thought than the "radio" language.

The code message given over the air, which was picked up and translated by French, Italian,

Spanish and German representatives, follows:

RE SOFADOSI LAFADOSI CANADIAN DX RELAY SOFADOFA LADO DOFAMISO DON LEE DOFAFADO REFALASO SUE ROYAL.

Here is the English version: "This is station WBNX, operating on 1350 kilocycles, 222 meters, located in New York City, New York. This message comes to you by means of the Spatari Radio Code, a new method of communications eliminating the problem of languages. This broadcast has been arranged in cooperation with the Canadian DX Relay, and is dedicated to that organization's worldwide membership. If you like this feature of our broadcast, write us care of this station. The originator of this system of communication asks your assistance in making it universally known. Your commentator for this program is Don Lee. At this time we bring to you a song interlude by Sue Royal."